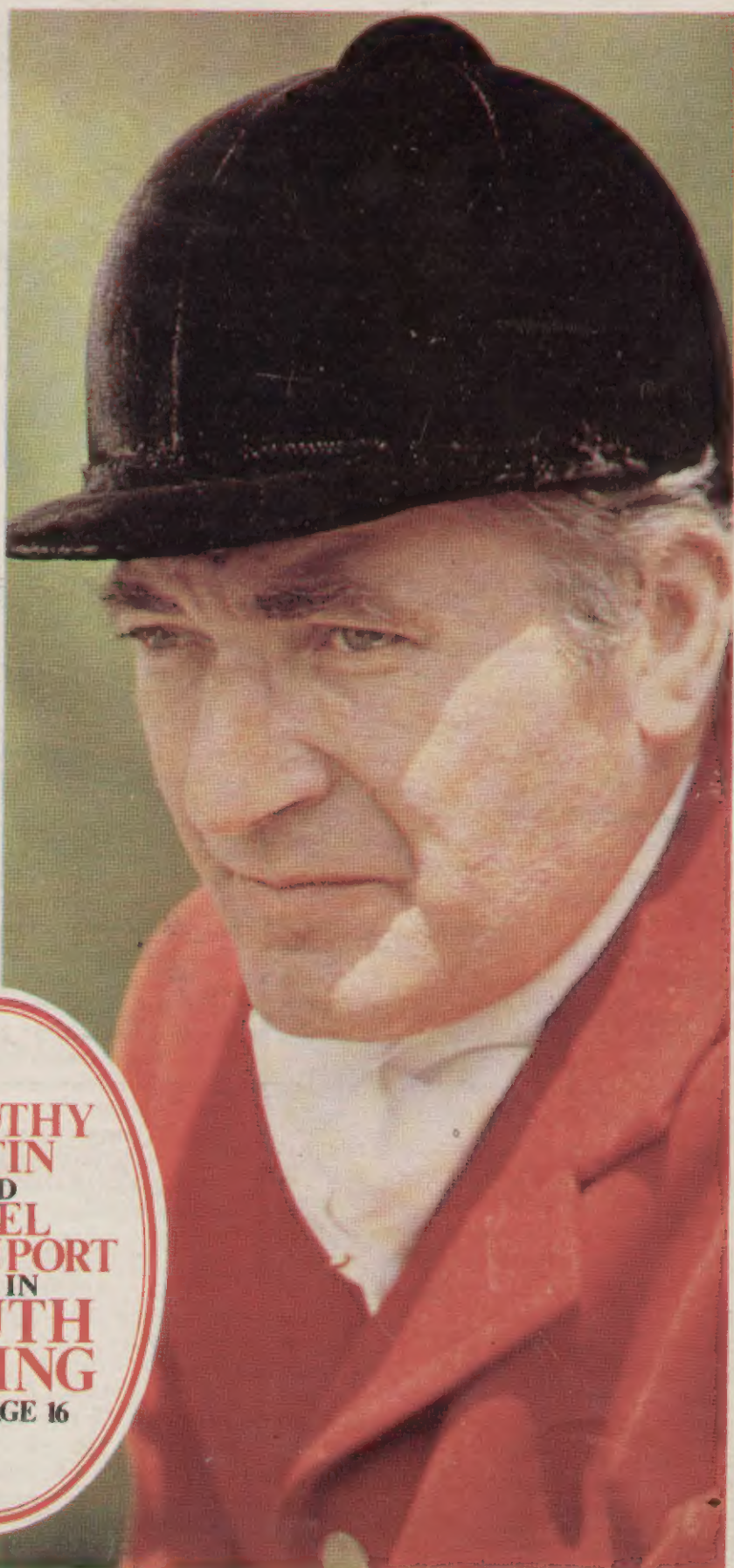


UPSTAIRS, DOWNSTAIRS GOES TO WAR see page 12

Anglia  
SEPT 14-20

8p

# TVTimes



DOROTHY  
TUTIN  
AND  
NIGEL  
DAVENPORT  
ARE IN  
**SOUTH  
RIDING**  
SEE PAGE 16



# YOUR WEEK IN VIEW

Warm to the cactus spirit . . . and join in our Tequila Competition on page 72. It may transport you on a £1,200 fortnight's holiday for two in the Mexican sun.

To win this fabulous prize, or cases and bottles of tequila for more than 50 runners-up, all you need to do is exercise your knowledge of films and dream up a name for a new tequila cocktail. So join the great free-entry competition run by TVTimes and Jose Cuervo, makers of the world's biggest-selling tequila.

ITV bring you four new series this week. *Upstairs, Downstairs* returns on Saturday and producer John Hawkesworth sets the scene for the Bellamys' involvement in World War One on page 12.

Also on Saturday, another hilarious series of *Candid Camera* returns. Alan Kennaugh joined the team, and you can read what he has to say about his experiences with them on page 7. On Monday there is the first episode of *South Riding*, a 13-part television adaptation of the Winifred Holtby novel, which stars Dorothy Tutin, Hermione Baddeley and Nigel Davenport: see page 16. Then on Friday a married couple become *Intimate Strangers* in a new Richard Bates series: see page 10.

What was the real nature of the glamorised and legendary Lady With The Lamp? Florence Nightingale turns out to be full of surprises, as you can discover for yourself on this and the next three pages and in Sunday's dramatised documentary *Miss Nightingale*.

There are also revelations of a different nature on page 24, as ITN's man in Washington Michael Brunson takes you on a tour of the White House — home of America's President, and of secrets. The Kenneth More story continues on page 82. *Father Brown's* star is also a subject for Roger Elliot's astrological microscope on page 85.

Inside Television 30. Films 34. Programme pages begin 37. Katie 71. Cartoons 74. Stewpot 75. Fashion 76. Clough 79. Cookery 80. Stars 85. Letters 87.

Cover photograph by Paul Stokes

# THE TRUTH ABOUT

by IAN COTTON

If she were one of Britain's 70,000 trade unionist nurses today, she would probably be leading the militants. Watch *Miss Nightingale* on Sunday



**W**E all know the scene, and if we don't we ought to, for there have been innumerable legends, speeches, etchings and second-rate films over the years to teach us.

It is far away in a fever-racked Crimean hospital, very late at night. Florence Nightingale has paused, momentarily, on her ceaseless, self-sacrificing rounds of soldiers' wards. A cry of pain, or a last gasp, perhaps, has stopped her and the lamp of ever-living legend is highlighting her face. On it shows, for our moral edification, the more ardent Victorian virtues: devotion, heroism and above all, angelic sweetness.

Florence Nightingale occupies a niche in British folklore somewhere between Queen Victoria and Julie Andrews, and the fact that she was ruthless, neurotic and instrumental in killing a number of her most devoted helpers through overwork is still greeted with scepticism. Yet she, of all people, would have been the first to hate the sickly emotional associations that have grown up around the "Lady With The Lamp".

For the real Florence Nightingale was above all an intensely practical woman, whose first reaction to the hospitals she revolutionised in the Crimean War was: "The strongest will be needed at the wash-tubs."

She was an iron disciplinarian, and so rigid was her work schedule that when, in 1884, Prime

Minister Gladstone called without an appointment, she sent him away. And for 50 years after her return from the Crimea she was a confirmed neurotic, suffering attacks of asthma and the "vapours" when her will was thwarted.

As June Morris, Nursing Officer of the National Union of Public Employees—which represents more than 70,000 working nurses—says: "If Florence Nightingale were alive today, she would be one of the militants. The romantic image of nursing which is associated with her name has been quite deliberately manufactured to make nurses easier to exploit."

And it is to try to dispel some of the myths that have grown up around Florence Nightingale's name that Sunday's dramatised documentary *Miss Nightingale* has been made. John Bowen's script describes how a liberated young woman student is researching Florence Nightingale for a thesis. She delves into archives, consults a psychiatrist (her ideas are developed in extended flashbacks to the real Florence Nightingale) and the more facts she uncovers, the more mystified she becomes.

"It's largely a way of applying post-Freud understanding to a pre-Freud subject," says producer Stella Richman. "Nowadays, for instance, it's clear that many of Florence's ailments were psychosomatic. She/continued on page 4





# THE LADY WITH THE LAMP



Janet Suzman plays the title role in Sunday's *Miss Nightingale*, a dramatised documentary exploding many of the myths about Florence and her battle for better hospital conditions during the Crimean War and after.



*continued*/was terrified of family life and close relationships generally, and it was when she felt her mother or sister were going to invade the sacred area of her work that she would get attacks of asthma or anorexia (a refusal to eat). Part of her obviously found the ailments very convenient. She surrounded herself with cats, for example, and that's something no asthma sufferer in her right mind would ever do."

But what were the roots of all this turbulence? Born in 1820 in Florence—she was named after the city—she had a father who loved books and a mother who loved social climbing. Florence was beautiful and talented, but even as a child she was unhappy.

In an autobiographical note she recorded that from the age of six she was obsessed with the idea of how different she was from other people. I am a monster, she thought, and this was a secret that might at any moment be found out. She was terrified of strangers, especially children, and refused to dine downstairs, convinced she would give herself away by doing something outrageous with her knife and fork.

John Bowen consulted psychologists about this obsessive self-hatred—a hatred which was to persist until her old age.

"They felt that Florence's mother—perhaps half-consciously—rejected her from the start and favoured her elder sister Parthenope.

"In fact it has been suggested that Florence's whole career was, at bottom, an attempt to win her mother's approval."

And so, the thesis goes, she set about creating a character that would be beyond criticism and nursing was the medium she chose. Perversely,



Above: a photograph of Florence Nightingale taken at the height of her campaign for hospital reform, after her return from the Crimean War. Although she became decidedly neurotic, on this issue she remained strong-willed and persistent.

Below: an engraving of Florence (standing) and one of her nurses at work in a hospital in the East.

the initial reaction of her parents was outrage—in the mid-19th century nursing was regarded as one step away from prostitution.

Nevertheless, by October 1854 Florence had achieved a high enough reputation to be chosen by the Secretary for War, Sidney Herbert, to lead a party of female nurses to the Crimea, where British troops were enduring appalling suffering in the war against the Russians. The object was "experimental": to smash, for the first time, the prejudice of the Army against female nurses.

But when they arrived at the Barrack Hospital, Scutari, just across the straits from Constantinople, they had a series of shocks. Conditions were so cramped that on the first night 14 of Florence Nightingale's nurses shared one room. The hospital was alive with rats, there were thousands of seriously wounded soldiers with more arriving daily, and there were no medical supplies, no furniture and no operating table.

The living standards were grotesque. Cooking for each ward was done by a ward orderly, who queued for a ration of meat which he then dropped into one of the huge communal pots, adding a distinguishing mark to help find it later (these included red rags, buttons, reeking pairs of surgical scissors and bits of uniform). And in March 1855 it was discovered that the water supply for the greater part of the hospital was passing through the carcase of a dead horse. Worst of all, the doctors cold-shouldered Florence and her nurses, refusing, at first, even to use the supplies she had brought with her from Marseilles.

Florence Nightingale's response was remarkable. Instead of becoming angry, she refused to let any of her

nurses work until they were invited to. Men died in agony before the nurses' assistance was asked for and her own colleagues called her callous. But the strategy worked and laid the foundations for the overwhelming success of her nursing "experiment".

But if in the Crimea Florence Nightingale had, above all, been making demands on herself, when she returned home she made similar demands on others. Appalled at the wasteful loss of life she had seen, she launched a furious campaign for reform.

Her chief ally was the Secretary for War, Sidney Herbert, who had sent her to the Crimea. She bombarded him with statistics, advice and exhortations. His health was weak and he found the unending struggle exhausting—but Florence was pitiless.

Year after year she pressured him. In June 1861 she told him: "I believe you have many years of usefulness before you. I have repeated so often my view of your case—and I have never felt more sure of a physical fact in my life—that I will not trouble you with writing my letters over again . . . no man in my day has thrown away so noble a game with all the winning cards in his hands." She was wrong: two months later, Sidney Herbert died.

Florence Nightingale's methods were ruthless, but her achievements were immense. She vastly improved the life of the common soldier, she created a Nightingale tradition of nursing that spread throughout the world, and she became an expert on sanitation. War office emissaries, Viceroy's of India, hospital architects, queens and princesses all sat at her feet in the little room in South Street







Left: a portrait of Florence in her old age. Officialdom had realised it agreed with her views and she softened. But the myth was born. Nursing was considered a labour of love. Today, however, nurses are fighting for a decent wage and in *Miss Nightingale*, starring Janet Suzman (above) we see that Florence would have been with them in the struggle.

in Mayfair, London, where she lived from 1865 to her death in 1910.

In the last 30 years of her life she softened. On February 2, 1880, her mother died, and it seems a little more than coincidence that thereafter Florence acted as if she had less to live up to. In May 1895 she declared: "I have lost much in failures and disappointments as well as in grief but, do you know, life is more precious to me now in my old age."

And as her reforms acquired a momentum of their own, and officialdom discovered that it had agreed with her all along, the establishment myth of the Lady With The Lamp was born.

So it is as well, in these days of nursing militancy, to remember the curt and anti-establishment views of this idealised woman on the subject of nurses' wages.

"To make the power of serving without pay a qualification is, I think, absurd," she wrote to a Dr. Farr on September 13, 1866. The next point she put in capitals.

**"I WOULD FAR RATHER THAN ESTABLISH A RELIGIOUS ORDER, OPEN A CAREER HIGHLY PAID."**

When Florence Nightingale first brought "civilised" nursing to the Crimean War, she had only 38 nurses to care for 5,000 men. Today there are some 300,000 nurses in Britain, like those pictured below, who mostly work under the National Health Service. There are State Registered Nurses, who train for three years, and State Enrolled Nurses, with two years' training.







# WHY I HID BEHIND A WALL

CLUES: A FLYING PHONE  
BOX AND A GENIE

I HAVE AN anonymous face, easily forgettable. But every friendly wrinkle from the eyebrows down to the slightly dimpled chin shows trust and honesty. Putting it bluntly, you'd buy a secondhand car from me.

Peter Dulay, who hasn't such an anonymous face, looked me straight in the eyes and made the assessment. *Candid Camera*, which he again introduces, is back for another series on Saturday and we were discussing faces. You won't see much of Peter trick-talking his way into people's confidence because he frankly confesses: "The public have twigged me. I was with my wife in a Chinese restaurant in Richmond and the only other diners, a man and a woman, couldn't take their eyes off me. By a coincidence there was a Chinese painting on one wall, and it had a decorative circle in the centre. The man nudged the woman, obviously indicating that that's where he thought the camera was hidden. The couple were still smiling at the genuine picture when we left."

Peter studied me again. "Your face has the *Candid Camera* stamp. You're the kind who would stop in the street and help people. What we try and avoid is the shady, seedy, shifty faces. They stand out."

Actually, I had a hint of my facial anonymity a few years ago when, for a television candid-camera stunt, I stood on the Douglas promenade in the Isle of Man and invited holidaymakers to saw the locked handcuffs from my wrists. At the time the number of people breaking out of jail was making news.

Derek Batey, whom you've seen compering *Mr. and Mrs.* recorded the scene from a film van and will vouch for the fact that a dozen people started sawing, including an off-duty policeman!

Arthur Atkins, again in the new series, has an anonymous face. So have newcomers Trudy Culross, Colin Bissett, Ronnie Hayward, and the man who is probably going to turn out the best of all. Bill Lynton. He's a former member of a music hall act, the Lynton Brothers, and last year was



*Candid Camera* works because people don't know that they are being filmed. Arthur Dulay (left) has become too well-known, so he keeps in the background and lets Bill Lynton (right) and Arthur Atkins get on with their mischievous business



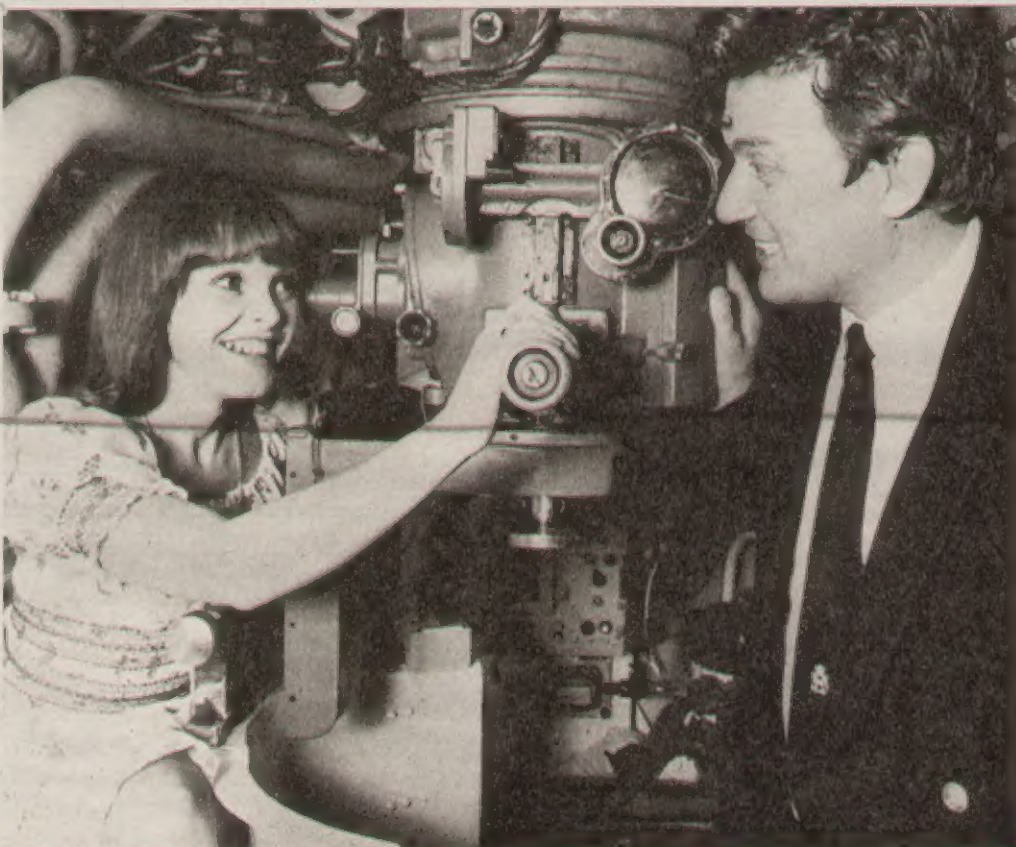
playing half of the cow in the London Palladium pantomime. "Make it clear I was the front half," says Bill.

Bill's face resembles a well-worn Army boot. It's leathery and capable of contorting into expressions of affability, misery

or stony-faced sobriety. "It's an ugly face," says Bill, "but it's also one that people can't remember no matter how hard and long they look. I just can't explain an anonymous face. One can have definite characteristics, but still be unrecog-

nised. There are a lot of anonymous faces on television, actors who can pop up in a variety of roles without being easily, distinctly recognised."

So I, along with all the other anonymous faces, go out to do some *Candid Camera*



All the nice girls love a sailor, and here's actress Kathy Jones proving it. Kathy, 20, has arrived in *Coronation Street* as Tricia, youngest member of the Hopkins family who have taken over the corner shop. When the Royal Navy's oldest submarine, H.M.S. Andrew, visited Manchester, Kathy scrambled aboard to greet the crew. All the sailors loved Kathie, too. She sang them a few songs before they sailed away. Kathy was in the singalong children's series called *A Handful of Songs*.

stunts. And for one with such obvious talents I find it off-putting to be hidden behind an office wall with the distinctive Dulay. "Welcome to Watergate," says Peter as we listen in to an unsuspecting temporary secretary taking calls from Tommy Cooper, Clement Freud and Hughie Green, who want scripts for their shows. Hidden in a room upstairs, impressionist Aiden J. Harvey does the voices on the phone.

Then, in another stunt, a woman hired to clean antique lamps rubs one and finds "genie" Bill Lynton appearing in a cloud of smoke. "Your wish is my command," says Bill. And the woman answers: "I'd like a nice cup of tea."

My anonymous face registers amazement over the lengths the team go to when they arrange their stunts. A telephone box that rises several feet in the air while a person makes a call; Bill Lynton asking the way to London Airport, then flying off into the air, suspended on a wire from a crane.

"We're making the show snappier this time," says Dulay. "We have lots of great stunts. You've seen some of them, but don't tell the viewers too much."

You ought to know better, Peter. Anonymous faces don't give away secrets.

☆ GOOD NEWS for television fans. Suave Gene Barry, who makes a guest appearance in Danny La Rue's show *The Ladies I Love* on Saturday, wants to make his home in Britain. The star of *The Name of the Game* and *The Adventurer* is in London "looking for a house and a work permit, but just a little frightened of your wealth tax".

Barry, 53, has become a millionaire through his television series. He has a home in Beverly Hills, Hollywood.

He has also just completed a film, *The Second Coming of Suzanne*, in which he plays a 21-stone fat man. It was made by his son, Michael. To "put on weight" for the part, Barry was padded with foam rubber and ordered his suits from an "outsize" shop in London. "During filming in San Francisco," he tells me, "I was walking down the street, a grotesque character, when I heard a woman say to her friend: 'It's Gene Barry, isn't it? Hasn't he let himself go downhill.'"



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**W**HEN he opened the door, of course, I recognised him. Easily. I've seen him on TV hundreds of times. Never a week passes by, or so it seems, without that face appearing somewhere—in a play, in a series. A good actor, but I can't ever quite remember his name...

Far from being worried by this kind of reaction, it is one which Anthony Bate has consciously worked for during his years as a television actor. "It's a situation I try to encourage," he says. "I think there are difficulties about being an identifiable face on television. You can very easily be typecast, and that hasn't happened to me. That's why I'm still working."

Bate is a quiet, greying, ordinary-looking kind of man. If you had to describe him to the police, it would be the kind of description to make them despair. Height? Well, medium. Colouring? Fairish, balding. Eyes? Blue, probably. Distinguishing characteristics? No. Cheerful-looking fellow.

Which makes it the more surprising that in 1971 it did look as if he was becoming typecast—as an unpleasant character. "I'm beginning to think there's something sinister about me," he said then. "I'm always being given thoroughly unlikeable parts to play." Then he played Grady, Yorkshire Television's union-minded trouble-maker, and immediately got a spate of offers for similar parts. "All for tough, working-class boys from the North on the factory floor—and I wouldn't have them," he says. "After something like that, I look for a part where I have to put on a beard or a false stomach. Something different."

A man less sinister it would be hard to imagine. He lives with his wife, Diana, and two sons, Gavin (13) and Mark (10), in a large, comfortable house in Kew, Surrey, with pretty gardens front and back and numerous cats—well, five at the last count... and three kittens. When we met the house was unnaturally quiet and neat, because the rest of the family had just gone to Majorca for a holiday, leaving him alone except for the cats. It seemed a large house to be alone in, and he admitted it. "You won't believe this, but I really find it very difficult to concentrate on a script, say, in all this silence," he says. "I suppose it's being used to having all the family noise around."

The reason he couldn't go to Majorca with his family is that he is in the middle of a mammoth project for London Weekend Television—the 13-part series *Intimate Strangers*. The plays all concern

## HERE'S AN INTIMATE STRANGER YOU'VE MET BEFORE

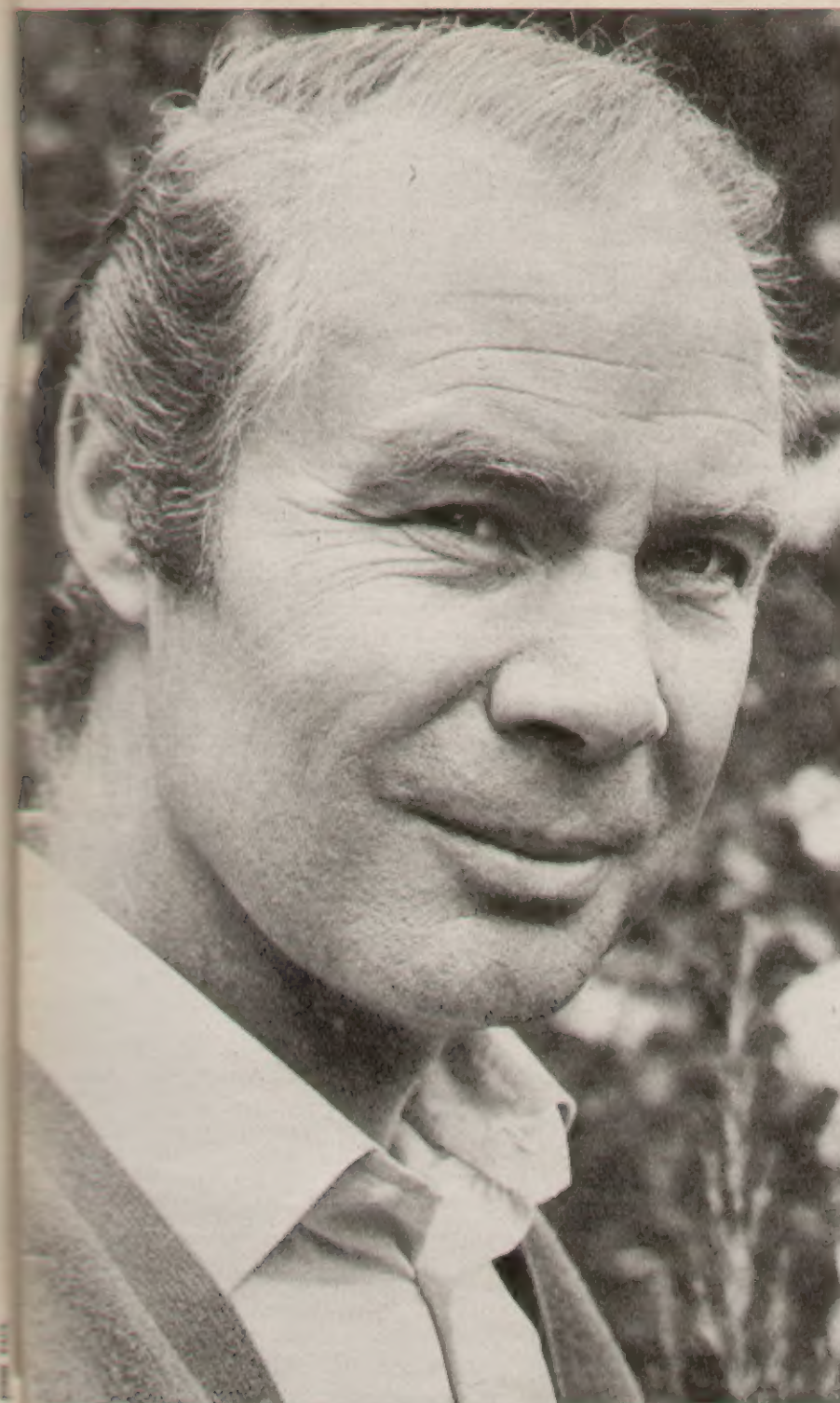
by RUTH BRANDON

Anthony Bate, pictured right, has had a successful acting career, but without ever becoming an instantly recognisable face. That is likely to change, however, with his new series, *Intimate Strangers*, which starts on Friday

Harry Paynter, a middle-aged, energetic man, played by Bate, and Paynter's wife, played by Patricia Lawrence. They appear, to the world and themselves, a very happy couple. Then Paynter has a slight heart attack and can no longer go on in the strenuous way to which he is accustomed. "He has to change his ways," says Bate, "and the series explores how that event changes their lives, their relationship with each other and their family. They have to re-examine all the things they have known and valued."

It is not strictly a series—each play is complete in itself—but the whole builds up to much more than the sum of 13 separate plays. "It's really more like a play 13 hours long," says Bate. "It changes and





develops, and the people aren't the same in the end as they were to begin with, whereas in a serial the characters stay pretty much the same. It's very exciting."

Anthony Bate is not one of those actors who always wanted to go on the stage. On the contrary, he fell into it pretty much by accident. He left school at 15 to work in a bank, then National Service took him to the Navy.

Straight after that he went into the family hotel business on the Isle of Wight. It says something for the chameleon-like quality of his appearance that it is quite easy to picture him in any of these utterly different roles.

Then a girl, who later became his wife, persuaded him to join a local

amateur theatrical company, and after about 18 months with them he began to realise how much he enjoyed it; and how easy it would be to go to drama school given the seasonal nature of the hotel trade. So he did, for "three marvellous years", after which came three and a half years of weekly repertory in Bournemouth and other south coast resorts.

Would he, I wondered, still be acting if television hadn't existed? "I don't think I could, quite honestly," he said. "We had a very hard time in weekly rep., and there came a point when I'd already been there a dangerously long time. There is never time to think about what you're doing in weekly rep. You only just have time to learn the words,

never to think what's going on underneath them.

"I could perhaps have joined a company doing a monthly season, but at that time the theatre was diminishing, particularly provincial theatre. I could have tried for the West End of London, but I had no entrée into the theatre. On television people can see your work, whereas once you're in a repertory theatre in, say, Bournemouth, it's very difficult to get a director to come and see you.

"It was a conscious choice: television was the going medium. It was a question of writing, phoning and going round the agents, while my wife earned the money. She was a secretary, and she paid the rent. Then there came a time when we realised we couldn't go on not having children, and I came very close to giving it all up."

Even now, though well-established, Bate finds it hard to keep a cheerful face through slack spells. "I get depressed, very depressed indeed. The silence of the phone can begin to seem like a criticism."

After a long period when he did almost all television work, Bate is beginning to launch out into the theatre again. There was a spell of Pinter and Shakespeare at the Royal Shakespeare Company a few years ago, and more recently a play by John Hopkins called *Economic Necessity* at Leicester, which he thoroughly enjoyed.

"But if I were asked what I wanted to do after this present series I would say a film, because that's been my answer for some years now."

Bate feels that if an actor is going to become a recognised face, then the cinema is the place to do it, rather than the small screen, because cinema actors make one or perhaps two films a year, and people don't get sick of the sight of them in quite the same way.

He did, in fact, make a film last year called *Ghost Story*, which is not yet on release. It is set in England of the Thirties, but was filmed in India, because that is the only place left where the true atmosphere of the era still survives—complete in every detail and probably more English than England ever was. The railway stations, he says, were perfection and the local Rajah's palace had a completely Victorian kitchen.

And so back to the present. After years of being a face to which one couldn't quite put a name, it looks as though Anthony Bate will have to get used to being recognised. Unless his face is truly and uniquely unmemorable, 13 consecutive weekly hours of *Intimate Strangers* should see to that.

## 'HELEN WAS AN EXPLOSION —THIS IS A TIME BOMB'

Harvey and Joan Paynter are *Intimate Strangers*. Maybe you will recognise the type in your own circle of friends.

They live in a "nice" four-bedroomed semi-detached in Tunbridge Wells, Kent. They use the word "darling" a lot. She seems very happy pottering in the garden; he takes the same train every morning to London where he has a good job in publishing. Every evening he takes the same train home.

They are bland, conventional, respectable. Their marriage has ticked over for nearly 30 years. But, imperceptibly, the life has dripped out of it. They begin to discern the emptiness between them.

If you don't recognise the Paynter's (portrayed in the series *Intimate Strangers* by Anthony Bate and Patricia Lawrence below) then you will certainly recognise the inimitable touch of producer Richard Bates, for whom the situation represents the latest manifestation of what he calls his "fascination with marriage".

Unlike his two previous series, *Man Of Our Time* and *Helen—A Woman Of Today*, the new series is not about separation and divorce, rather it is about two people desperately trying to hold together.

"Helen was about a woman of 30," he says. "Man was about a man of 40. So I thought this time I would deal with a couple aged about 50. Their marriage has slid to the brink. Their problem is that they have run out of time for clean breaks and fresh starts. At best they can expect only 15 good years of life ahead."

"If the story of Helen can be compared to an explosion, the fall-out of which provided the essence of the 13 one-hour episodes, then *Intimate Strangers* could be described as a time bomb, which over 13 episodes the central characters try to de-fuse."

Richard Bates himself has been happily married for years, and has three children aged between five and 10 years. "There is nothing autobiographical in these series, but one can't be married for any length of time without becoming aware of how marriage changes people."

"Though marriage has been a subject for countless plays on television, what is fairly new, I think, is to have 13 hours in which to explore it."

Bates, son of the novelist H. E. Bates, has an inherent ability for minute observation and elaborate construction. "On the face of it, the Paynters are a dull, middle-class couple. But it is a façade. And it is to try and get beneath the façades people put up that *Intimate Strangers* was made."





# Upstairs, Downstairs goes to war

by JOHN HAWKESWORTH



This week, *Upstairs, Downstairs* returns to your screens. For the Bellamy household, both above and below stairs, the world is fast becoming a different place: The Great War, which is to change for ever the face of British society, has broken out. Here, the programme's producer sets the scene for the new series



JOHN PAUL





**T**HE Bellamy family and their servants, living at 165 Eaton Place, London S.W.1, were like most others in the Europe of 1914 — swept into the First World War on a wave of excitement and euphoria.

"An historic moment in the history of our country and Empire," Mr. Hudson, the butler, told the servants. "We are at war with Germany. Our cause is a righteous one, may the Lord, Mighty in battle, give us victory. God save the King."

Only Daisy, the under-housemaid, trying to hide the tears, realised the grim future that lay ahead. Her thoughts were for the footman, her beloved Edward; she knew he would have to go to war, although she had little idea of the small hope he had of surviving the holocaust.

"Thousands of people all over Europe are marching, screaming their heads off for war," said Richard Bellamy to the family upstairs. "All praying to the same God to give them victory. Poor God! He's got a hard job ahead."

As the seconds ticked away towards the "Fateful Hour" of eleven o'clock on that warm August night and the sound of *Land of Hope and Glory* came through the open windows of Buckingham Palace, Bellamy raised his champagne glass. "I refuse to drink to war. From battle and murder and from sudden death, Good Lord deliver us," he told his family.

His prayer went unheard. For four weary years death was Europe's daily lot. For everyone in the Bellamy household it was to mean a profound and lasting change in their lives.

At first it was business as usual; the little British Army went to France and everyone said the war

would be over by Christmas. Then came the German advance almost to the gates of Paris, and the Allied victory on the Marne. Everyone was optimistic; we had powerful allies. It was reported that a large Russian Army was travelling south through England bound for the front with snow still on their boots. It was discovered later that the original message referred to eggs not soldiers!

Sensible precautions were taken: all windows were blacked and the bells of all public clocks silenced. Newspapers were censored so news of our men dying at Ypres was kept quiet. In its place were tales by shocked and dirty refugees from Belgium about German atrocities.

"Your Country Needs You!" The words on the famous poster with Lord Kitchener's cold stare and accusing finger soon had thousands of young men crowding the recruiting offices. Those same young men of the New Army were to die in their thousands on July 1, 1916, on the banks of the River Somme.

The society ladies of Mayfair and Belgravia eagerly sacrificed their footmen, grooms and under-gardeners and everyone took to knitting. A muffler, socks, a comforter, a Balaclava. It didn't matter as long as it was khaki.

It was ironic that the insatiable demand for men and more men at last gave women the chance they had been waiting for. Housemaids, kitchen-maids and scullery-maids came up from the basements to take on men's jobs from bus drivers to coal heavers while the young ladies from upstairs took more readily to nursing, driving ambulances or running canteens.

In such a hothouse atmosphere it was natural that rumours should spread. Everyone had a spy story. People with hard tennis courts were suspected of preparing gun emplacements and anyone with a German sounding name was thought to be a danger.

Ruby returned from her afternoon off with a story she had heard on a bus that Germans had opened a factory near Berlin where bodies of soldiers were stripped and boiled down into oil and grease for guns, and even Rose, the housemaid, believed it!

When the first Zeppelin raids began on coastal towns, Mrs. Bridges, the cook, had it for certain from a friend that they were being/continued on page 15

The Bellamy household, in happier times, far left, and now — in war. Doing their bit for King and Country are, standing at the back, Edward (Christopher Beeny) and Hudson (Gordon Jackson). In front of them are, from left, Ruby (Jenny Tomasin), Mrs. Bridges (Angela Baddeley), Rose (Jean Marsh) and Daisy (Jacqueline Tong). Seated in front are Georgina Worsley (Lesley-Anne Down), Richard Bellamy (David Langton), Hazel Bellamy (Meg Wynn Owen) and James Bellamy (Simon Williams).



# Mr. Hudson never doubted that Britain would win

*continued/assembled in sheds near London and vowed if one came anywhere near her she would climb up the string and stick a hatpin in it!*

Later Mrs. Bridges, like so many others in London, was to dread a moonless night and the distant clanketty-clank in the sky that heralded the crash of bombs, and she was to remember for the rest of her life when one of the hated monsters was caught in the searchlights, looking like a big silver cigar.

There were plenty of surprises in store for Mrs. Bridges: soon she would be washing up as well as cooking.

It was strange that the war which Richard Bellamy dreaded should also be the instrument which was to give him his chance in politics when the Liberals were forced to form a Coalition Government with the Conservatives. Never did he have to work so hard and sometimes he wondered what on earth had everyone in his



household, his family included, done to pass away the time before the war.

It became Mr. Hudson's habit as the war drew on to sit in his pantry each evening marking up his war maps. Mr. Hudson took the strategy of the war very seriously and each new attack or withdrawal (the word "retreat" didn't exist in Mr. Hudson's vocabulary) would be carefully marked with little flags and coloured pins.

With half the house closed, hardly no staff and his own work to do at night, Mr. Hudson never let fatigue or despair allow his high standards to slip. Nor did he for a moment doubt Britain would win in the end. Even in the dark days of the Somme and Passchendaele and the German Push in the Spring of 1918 — bad times for the Bellamys — his faith never wavered.

When peace came he gave thanks for it and prepared to welcome the returning warriors to a country fit for heroes to live in. But with a whole generation of her young men dead and a whole generation of her young women having tasted freedom, could Britain ever be the same?

## SILVER FISH.

Found in warm, damp places around the house; feeds off fungus and starch from wallpaper etc.



## THE MOTH.

Lays eggs which eat into fabrics like wool and fur. Especially active in the autumn months.



## THE COCKROACH.

Enjoys moist, warm conditions, often kitchens. The cockroach contaminates food and also damages wool and silk.



## THE HOUSEFLY.

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## SOME OF THE HOUSE GUESTS. YOU'LL BE ENTERTAINING THIS WINTER.

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Well, you can take care of the moths with the Vapona Mothkiller.

And it doesn't smell, so neither do your clothes.

For the rest of the pests there's the Vapona Small Space Insect Killer which fits small spaces like cupboards, under sinks and stairs.

Of course, you can always close your eyes and hope they go away.



**Vapona.**





AT THE last check I counted more than 100 speaking characters in *South Riding*. They are the major

and minor threads of a tapestry extending across 13 one-hour episodes—the first is on Monday—in the most ambitious drama production of its type ever mounted by Yorkshire Television.

The production was eight months in the planning and writing before preliminary filming started, and that filming involved the most exacting manipulation of schedules; the story of *South Riding* moves through two complete cycles of seasons, and shooting in logical order was impossible when half the scripts were yet to be put on paper.

I recall one location which was “dressed” for spring, high summer and deepest winter during a single day’s work. This was on Yorkshire’s East Riding coast, near Spurn Point, the area which Winifred Holtby transformed into her fictitious county. For there can, of course, be no South “Riding”. The term means a third part, and the existence of North, West and East Ridings precludes a South.

So, on the new map which Winifred Holtby carved out of the county of her birth, Hull becomes “Kingsport”;

# *South Riding— drama that triumphed over pain*

by Stan Barstow

*Yorkshire has no South Riding, no Flintonbridge, no Squire Robert Carne. They are the creations of Winifred Holtby, who took the people and places of her native county and transformed them into a best-selling novel. On Monday South Riding starts as a 13-part series. Here the man who dramatised it for ITV explains its background*

Beverley is “Flintonbridge”; Bridlington “Hardrascliffe”. “Kiplington” is a combination of Hornsea and Withernsea, and the River Humber becomes the “Leame”.

We know, too, that the character of Alderman Mrs. Beddows was based in part on Winifred’s mother, the first East Riding woman alderman. In Sarah Burton there was a lot of Winifred herself, and Joe Astell bore more than a passing resemblance to a Scottish trade unionist whom Winifred helped send to organise native labour in South Africa. Lydia Holly was suggested by the young daughter of a woman who charred in the London home of Winifred’s friend, Vera Brittain. The sensual Alfred Ezekiel Huggins was “born” one night when Winifred heard a lay preacher deliver a sermon in a Wesleyan chapel in Hornsea.

Who were Robert Carne, Anthony Snaith, Tom Sawdon, Barney Holly? Does it matter?

The fact is that once prototypes of people and places have passed through the mesh of the novelist’s imagination, they become transformed from mere copies of reality into the author’s own creations.

Winifred Holtby wrote *South Riding* against a background of world depression, with/continued on page 19







Nigel Davenport plays Councillor Robert Carne, left, of South Riding's Maythorpe Hall. He is one of the old school, the uncrowned squire opposing change. But this is the Thirties and the Depression shows no favour to rank. Carne's farm crumbles beneath the crushing economic pressures and his social standing becomes as dilapidated as his barns and outbuildings.

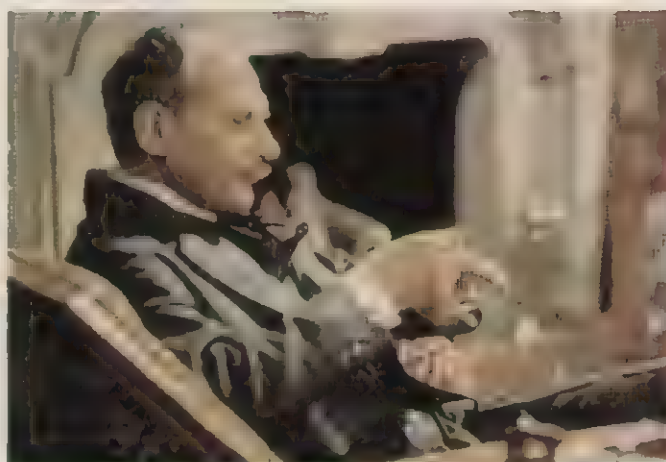
Miss Sarah Burton, MA; B. Lit (Oxon), is South Riding's liberated lady, a free thinker ahead of her time. Played by Dorothy Tutin above, Miss Burton is not frightened of expressing her views on socialism and women's rights. She becomes headmistress of Kiplington Girls' High School after returning from London in the first episode. Formidable Mrs. Beddows (Hermione Baddeley, right) loves being a councillor. The power and fame appeal to her. Matriarchal and not very progressive, she is South Riding's first woman alderman.



Midge (Judi Bowker, right) is farmer Carne's daughter, a neurotic, over-protected girl who takes after her mother, who is now in a mental home. Unlikeable, unhappy, Midge later comes into contact with Lydia Holly at Kiplington Girls' High School. The poorer but brighter Miss Holly and her neighbour do not take to each other.



Below right: rich, strange and unmarried, Alderman Anthony Snaith, played by John Cater, likes cats — and being the manipulator, the puppet-master, behind the political scene. Below: the socialist fire still burns in Councillor Joe Astell's belly, but he is also consumed with sickness. Norman Jones plays the disappointed idealist who has travelled widely, preaching his creed. But now he is slowing down, his dreams haunted by the painful reality of tuberculosis.



Councillor Alfred Ezekiel Huggins (Clive Swift, left) would like to follow the way of the Lord, but he has a predilection for the way of the flesh. A lay preacher, he works hard as the Pidsea Buttock haulage contractor. In the first episode Alfred strays from the fire and brimstone path — with a promiscuous neighbour. Below: Barney Holly is a work shy builder's labourer, played by Ray Mort. Happy-go-lucky, he lives in the "Shacks" with a permanently-pregnant wife.



Saddled with a layabout father and the acute poverty of her environment, Lydia Holly (Lesley Dunlop, right) still has the ability to go far. At 14 the eldest of the Holly children, Lydia lives with her family in a converted railway carriage, known locally as the "Shacks".





# South Riding—an enduring monument

continued from page 16/ nearly three million unemployed in the United Kingdom alone. It was the time of the ill-fated League of Nations, the coming to power in Germany of Hitler and the Nazis.

All this is reflected in the pages of the book, but on its own would now be no more than social history. What the television production depends on for its success is what makes *South Riding* as readable today as it was 40 years ago: the successes and failures, the splendours and tragedies of its people.

There is "Squire" Robert Carne (Nigel Davenport), resting progress in the name

of a vanishing feudal system; his daughter Midge (Judi Bowker), over whose young life lies the shadow of a demented mother. There is the idealistic schoolteacher Sarah Burton (Dorothy Tutin), whose impersonal hopes are thwarted by an impossible love; Lydia Holly (Lesley Dunlop), the slum child to whom school is the passport to fulfilment; Mrs. Beddows (Hermione Baddeley), aware of the heart-break in life, knowing in old age that serenity can be won. There is Anthony Snaith

(John Cater), Carne's fiercest opponent, the rich bachelor who uses power to alleviate the barrenness of his lonely life; and Joe Astell (Norman Jones), fretting over treacherous health and a course of political action which treats the symptoms of society's ills and not the disease itself.

Look at the feature film of *South Riding*, made in the Thirties, and you realise it would be possible in today's

*Some of the most gay and vital stuff that I have written, I wrote in such pain I used to cry over the paper*

changed social climate to over-compensate and adapt the novel with a distinct left-wing bias. To do any such thing, however, would be to cheat as blatantly as the film makers did when they distorted Robert Carne's role and made him the saviour of the day. How Winifred must have squirmed in her grave at this diminishing of her vision.

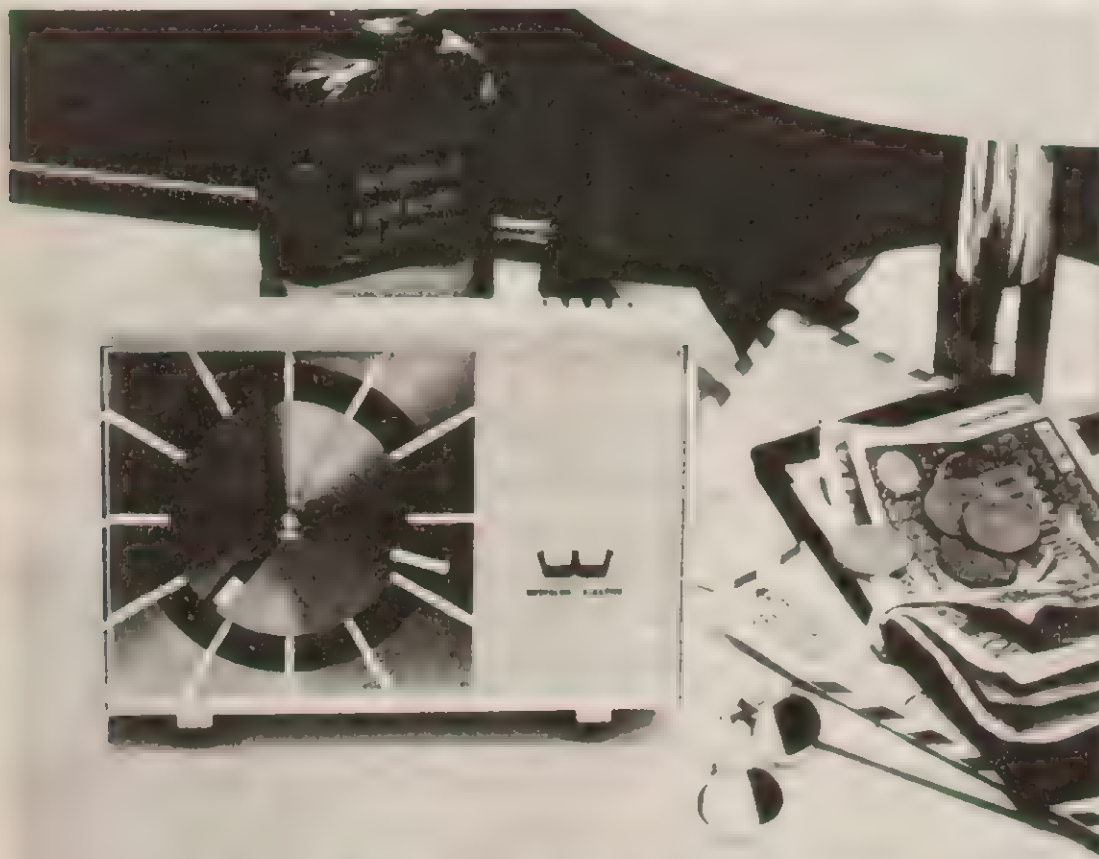
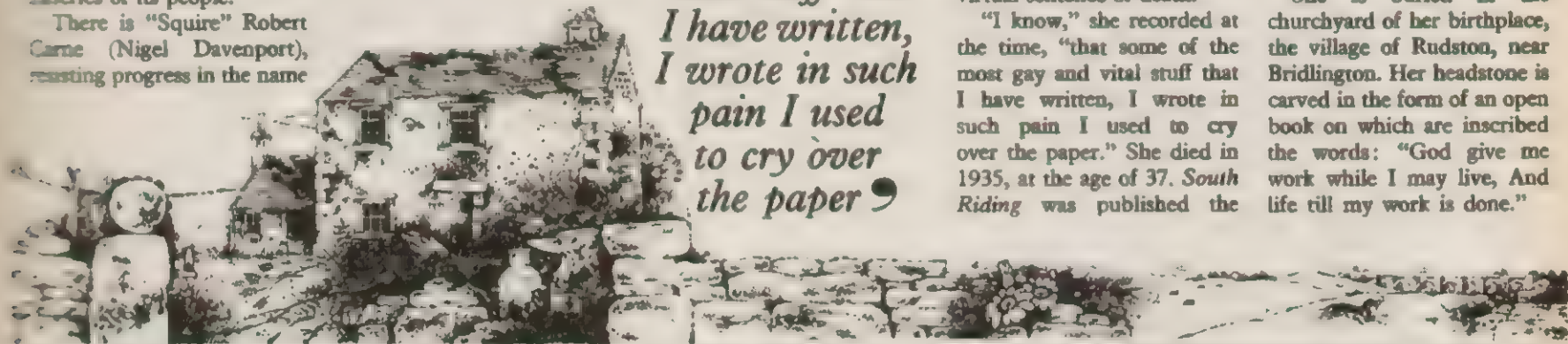
She did not live to see her greatest triumph. During the two years of writing her finest novel she was suffering from Bright's disease and under virtual sentence of death.

"I know," she recorded at the time, "that some of the most gay and vital stuff that I have written, I wrote in such pain I used to cry over the paper." She died in 1935, at the age of 37. *South Riding* was published the

following year to immediate acclaim. "Seed time and harvest, love and birth, decay and resurrection are the immemorial stuff of which it has been created," said a critic at the time.

Vera Brittain, the mother of Mrs. Shirley Williams, M.P., says that Winifred's work as "the most brilliant journalist in London" in the 1920's is now forgotten, except in the memories of those who knew her. It is the "English landscape" of *South Riding* which remains her enduring monument.

She is buried in the churchyard of her birthplace, the village of Rudston, near Bridlington. Her headstone is carved in the form of an open book on which are inscribed the words: "God give me work while I may live, And life till my work is done."



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to produce an alarm you can't hear**

Moonbeam wakes you softly but surely, by flashing a light at you. It may sound too good to be true, but even the deepest sleeper is awake at the third or fourth blink. And probably in a better mood than he would be if summoned by a bell. And just in case you lie awake, refusing to believe you'll be winked into consciousness in the morning, there's also a buzzer which cuts in later to finish the job.

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# DON'T BE A CABBAGE - GROW YOUR OWN VEG!

**T**HE PRICE of fresh vegetables has rocketed over the last 12 months straining the purse strings of the average family. Small wonder, then, that more and more people are rooting out their flower beds and replanting them with cabbages and carrots.

At the same time, the demand for allotments has reached waiting-list proportions.

Anglia Television, aware of the grow-it-yourself trend, recently launched *Home Grown* - a series aimed at helping the family man to cut his vegetable bill.

Malcolm Quiggin, the 25-year-old presenter, says: "We approached the Corporation and so got two plots on an allotment on the outskirts of Norwich. Each is 100ft. by 20ft. and the pair cost us £4 a year in rent.

"This time last year there were about 80 plots vacant. Now there is a waiting list of 80 or 90. It is the same story elsewhere."

Aim of the series is to produce enough fresh vegetables every year for a family of four from one allotment. The cash outlay on items such as plants, seeds, manure and sprays will be about £15. The return in

vegetables is expected to have a shop value of between £100 and £150... and that's at current prices.

Quiggin is not an expert in vegetable growing. He took a degree in horticulture at Bath University and specialised in the planning and development of public parks, landscaped gardens and open spaces.

But helping him with advice on the television allotment is John Wright, a Ministry of Agriculture vegetable specialist. Progress reports from *Home Grown* are now being included each week in the news-magazine programme *About Anglia* on Fridays.

Quiggin, who was with the Birmingham Corporation's Parks Department before joining Anglia Television, said: "The best thing to do is listen to somebody such as John Wright, get planting, and watch what happens. You will make mistakes, but you will learn as you go along.

"The best way to start is to make a list of the vegetables you want to grow. Don't go for the exotic - the family will soon tire of them - but stick to the reliables: peas, carrots, and cabbages. What you lack in excitement you can more than make



Sweet corn in the *Home Grown* allotment of Malcolm Quiggin, left, and John Wright

up for in growing fresh, flavourful and cheap crops."

Cheapness is the over-riding factor. Quiggin's figures speak for themselves: lettuce for 4p and cauliflower for from 4p to 6p each.

*Home Grown's* own allotment is also to be sown with broad beans, runner beans, parsnips and shallots. The team have already planted their

strawberries and will put in their raspberry canes any day now.

To get the best results, says Quiggin, the novice grower must know about his soil.

"Soil-testing kits cost as little as 55p," he said. "They are adequate to test the acid or alkali content of soil and will help you decide what must be added or removed.

"I'm a firm believer in farmyard manure - for growing large and tasty vegetables there's no substitute, in my view.

"The grower must also remember to rotate his crops - move them from one part of the plot to another to help prevent the build-up of a specific disease by growing the same crop in the same place each year.

"Weeding should be done when it is essential to the successful growth of a particular crop and not made a fetish, as many gardeners do.

"Vegetable growing is not as difficult or as back-breaking as many people claim. It can be fun, satisfying, and above all economically practicable."

What happens to the vegetables grown on the TV allotment? They go to local hospitals.

# SUMMER PIMM'S

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**Just for fun**  
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## Bacardi and Tonic (Just for kicks)



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**A**FTER two years of Watergate, two years of sensational disclosures about what goes on in and around the White House, culminating in the resignation of a president, it is hard to imagine that there are any secrets left about 1600 Pennsylvania Avenue, Washington D.C. That is the official address of the White House — that famous mansion with 132 rooms, set right in the heart of the capital.

For five days a week, thousands of tourists pass through those parts that are open to the public. But in other rooms there are plenty of secrets, which not even the Watergate saga has disclosed.

Somewhere down in the basement, for example, is what is known as the Situation Room. There, at any hour of the day or night, the President can discover immediately what any part of the armed forces of the United States is doing. He can talk from there to any of the senior military commanders of the United States, at home or abroad. He can talk immediately to any member of his Cabinet — Dr. Kissinger, for example, or Defense Secretary James Schlesinger. Part of the job of the people in the Situation Room is to be able to locate such men at a moment's notice, day or night. All this at a touch of a button. Also, more ominously, at the touch of a button the President can send a message out from the Situation Room to Strategic Air Command Headquarters in





Nebraska, 1,200 miles away, to launch America's nuclear missiles.

So that is one room the tourists don't see. There are plenty of others, for the White House is a complex of offices, as well as being the President's home. Most of them are located in the West Wing—an area to the left of that famous view of the semi-circle of pillars. There, tucked away behind the trees, is the President's Oval Office—his formal place of work, where he is often photographed on official business. Before Watergate, it also had an air of secrecy about it. This was where a president could hold really private conversations. That changed with Mr. Nixon, who filled the room with hidden microphones to record automatically all those private conver-

But if the President really wants to talk in secret he can. His telephone is linked to a scrambler—and if he needs to talk to Moscow in secret he can also use the "hot line", actually a direct teleprinter link between the White House and the Kremlin.

Close to the Oval Office are the offices of President Gerald Ford's most trusted aides: people like General Alexander Haig, his Chief of Staff.

Still in the West Wing is another office which holds plenty of secrets. Dr. Henry Kissinger is Secretary of State, and his main offices are at the State Department, half a mile from the White House. But he still keeps the job he had before, as National Security Adviser, and therefore keeps his old White House office, too. Dr. Kissinger's office is more visible than

the President's, on the other side of the West Wing. Reporters on their way to the White House briefing room—between the main building and the West Wing—can often see Dr. Kissinger at work, or striding to his official car parked just outside.

How, then, does the White House keep its secrets secret? At first glance the building looks easily accessible, protected it seems only by a single wrought iron fence from the busy world of Washington outside.

Occasionally people have jumped

**When Richard Nixon resigned his presidency and moved out of the White House, it seemed he had left it empty of all its secrets.**

**But appearances are deceptive, as ITN's man in Washington explains...**

# THE HOUSE OF SECRETS

by MICHAEL BRUNSON

over that fence and tried to attack the White House. They have never got very far because buried in the grass they land on are pressure plates, which immediately alert the White House police force—the Executive Protective Service. The men of E.P.S. are not too visible unless there is an emergency. But they are always on duty in their command posts, which look like little summerhouses at each gate.

Everyone who comes to the White House on official business is checked out first by an E.P.S. officer, who is in fact a member of the U.S. Secret Service.

Despite its name, the Secret Service is not entirely secret. There is even a phone number for it in the Washington telephone directory—provided you look under "Treasury", because that is the branch of government which controls it.

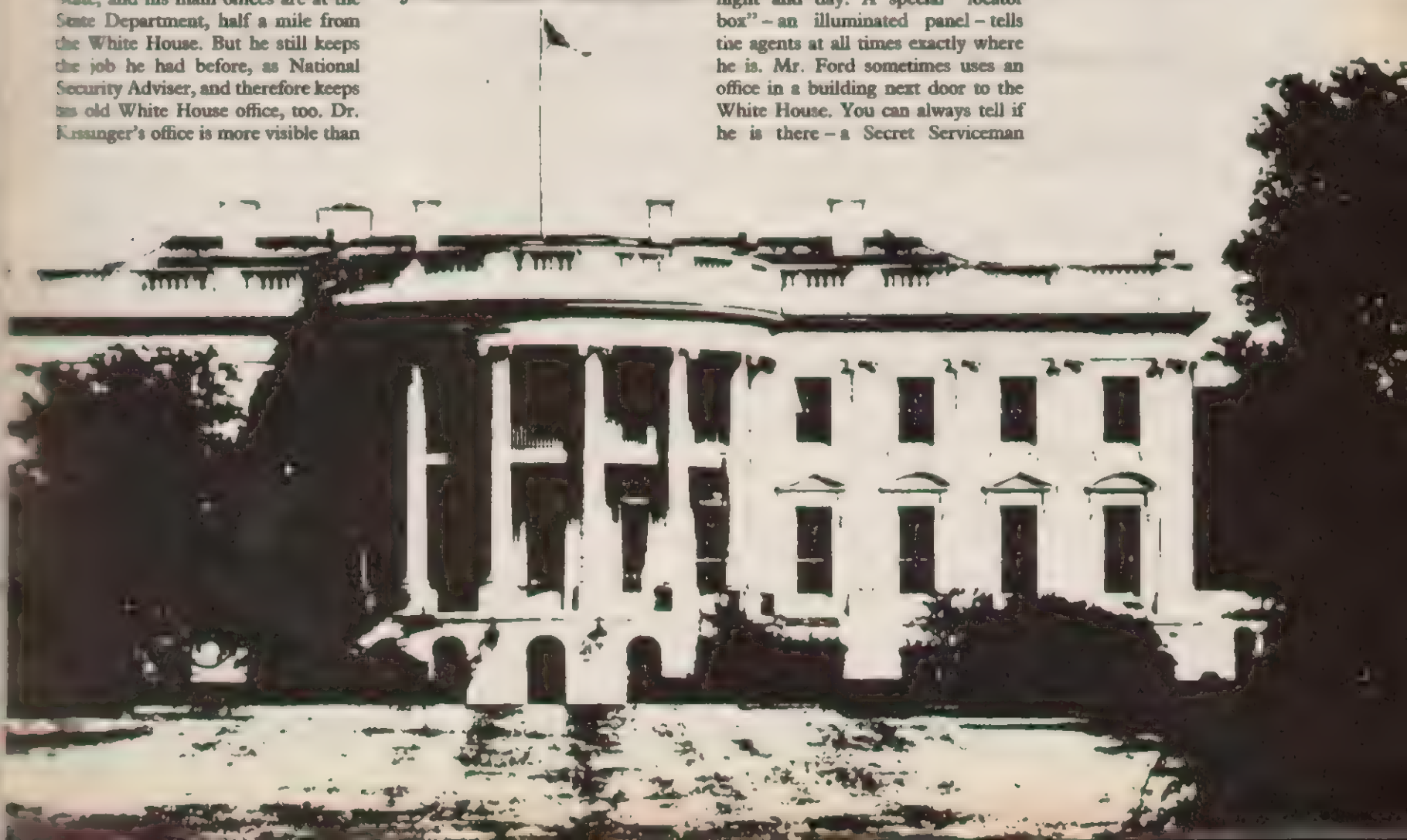
The chief duty of the E.P.S. men is to protect the President at all times. When Mr. Ford is out and about, among crowds, you can see them next to him, often wearing what look like hearing-aids. In fact, they are miniature earphones plugged into their own radio communications system, and just inside the sleeves of their jackets each has a microphone for relaying messages.

At the White House, the Secret Service still guards the President, night and day. A special "locator box"—an illuminated panel—tells the agents at all times exactly where he is. Mr. Ford sometimes uses an office in a building next door to the White House. You can always tell if he is there—a Secret Serviceman

stands just outside the entrance. That man will have walked across with the President; at least one armed agent is within a few feet of Mr. Ford, and every member of his family, at all times. The Vice-President, Cabinet members and senior government officials get the same protection. And if ever the White House came under severe attack there is an escape tunnel, to allow the President to escape through a nearby building.

But, as the deaths of President Kennedy and his brother Robert proved, no system of protecting people is entirely foolproof. Even the Secret Service knows that—and says it does whatever is humanly possible. Two incidents show what that means. Not long ago a deranged serviceman tried to land a stolen helicopter on the White House. The agents attacked it—with machine-guns. And there may be even stronger weapons at the White House. A hi-jacker recently tried (unsuccessfully) to dive-bomb the White House with a jetliner he had commandeered. Shortly after that incident, a leading aviation magazine reported that the White House had acquired some small anti-aircraft missiles.

The Secret Service denied the story—but, interestingly, nobody in Washington ever thought that it was far-fetched.





**M**Y life was saved by my Aunt Salomea. A seventh child, eight years after the last-born, I was utterly unwanted by my parents, and if it hadn't been for the enthusiastic persuasion of Aunt Salomea Meyer, my intrusion into this valley of suffering might have been prevented.

My parents lived in Lodz, a city under Russian rule. Situated near Warsaw, it was the youngest but nevertheless the second largest town in Poland. And it was there, on January 28, 1888, that I rang the bell at the gate of life as a belated and rather unwanted guest.

My name was to be Leo, for some sentimental reason, I suppose, but my brother Ignacy, then eight, protested vehemently: "His name," he cried, "must be Artur, since Artur X (a neighbour's son) plays the violin so nicely, the baby may also become a great musician!"

My first musical impressions were formed by the lugubrious and plaintive shrieks of factory sirens, hundreds of them waking the workers at six in the morning when the city was still dark. Soon I was offered more pleasant musical fare when gypsies would appear in the courtyard of our house, singing and dancing with their little dressed-up monkeys, while the so-called orchestra man played many quaint instruments.

There was also the sing-song of Jewish old-clothes peddlers, of Russian ice-cream sellers and Polish peasant women chanting the praises of their eggs, vegetables and fruit.

As it happened, my eldest sister Jadwiga, then engaged to be married, took piano lessons to add an extra polish to her education. Every word said, every remark made by the obese Madame Kijanska, her teacher, found me the most attentive listener. I learned to know the keys by their names, and with my back to the piano I would call the notes of any chord.

From then on, it became "mere child's play" to master the intricacies of the keyboard, and I was soon able to play first with one hand, later with both, any tune that caught my ear. At times I would play pieces with four hands with Madame Kijanska in place of my sister, and at the right moment I would solemnly stop to turn the page, pretending that I was actually reading the music.

All this, of course, could not fail to impress my family - none of whom had the slightest musical gift. They seemed amused at first, but later they were rather bewildered to discover such a strong evidence of talent in me. My father had a predilection for the violin; he found it more distinguished than the piano. The success of a number of child prodigies also had impressed him. He presented me with a small fiddle, which I promptly smashed to pieces and was spanked in return.

He made another attempt to con-

# The boy who forgot his notes and was hailed as a musical genius

In next week's *Aquarius*, the incomparable pianist Artur Rubinstein plays Beethoven's 3rd Piano Concerto. Here, in extracts from his autobiography *My Young Years* . . . Rubinstein describes his first entry on to the concert platform - at 12



Rubinstein the world-acclaimed master - a photograph by Karsh

vince me of the superiority of the stringed instrument, but it failed. My instinctive need was for polyphony, harmony, not this single thin tone of a violin, so often out of tune, always dependent on an accompanist!

At the age of 12, after studying in Berlin, the young Rubinstein came to make his debut.

Joseph Joachim of the Imperial

Royal Academy in Berlin had decided to present me in public. He planned a concert in the great hall of the Hochschule, with me playing the A major Concerto of Mozart, while he conducted.

This was exciting news. My tutor, Professor Barth, had still other plans in mind that seemed pleasant: he wanted me to play the same concerto first, as a sort of rehearsal, at a

symphony concert in Potsdam with Professor Kulemkampf, my harmony teacher, conducting.

I liked Potsdam - the German Versailles - with its fine palaces, especially Frederick the Great's Sans-Souci, which he had built for himself and where he used to give his famous concerts, playing the flute like a professional virtuoso.

And so, one winter evening, Professor Barth and I took a train for Potsdam, and all through the hour-long trip, Barth, like a boxing trainer, gave me his last-minute instructions: "When you come out on the platform, make a deep bow to the public, then a shorter one to the orchestra."

"Fix your piano stool so as to gain perfect control of movement. Don't look at the public. Concentrate on what you are going to play before giving the conductor the sign to begin." And that was not all. "Watch your pedal, don't make faces."

I was terrified. The concert suddenly seemed a lion's den where, at the first wrong move, I would be torn to pieces.

But things turned out differently. I was received with loud applause, partly because of my youth, but also because of my friends. I was heartened, and, trying hard to follow at least some of Barth's instructions, I gave a not too bad performance of the concerto, though it was a little dry and scholarly.

There was an ovation, with cries for an encore. Professor Barth was so nervous that he had remained backstage, but now calm, and satisfied, he told me to play *The Duet*, a song without words by Mendelssohn.

By this time I was completely relaxed and drunk with my victory, and I ignored all his warnings, began my piece, smiled at my friends, and thought about everything but the music. Suddenly, bang, there was a catastrophe.

My mind became a blank: I couldn't remember a single note. All I knew was that the piece was in A flat, and so, without stopping, my heart frozen, I began to improvise. I developed a theme in A flat, all right, but it had nothing to do with Mendelssohn.

Naturally the audience did not know the piece, and I was received with the same enthusiasm as before. It was lucky, but I hardly dared to take a bow.

Two weeks later I played the same Mozart concerto at the Hochschule with Professor Joachim. This time I felt like a veteran. I could follow Barth's formula for correct concert behaviour with ease, and without restraint. In fact, I suddenly found it really good, and I would recommend it to every pianist. And the concerto came off much better than in Potsdam, because I played with more warmth and freedom.



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# INSIDE TELEVISION BY JOHN DEANE POTTER

## How to deal with bores in one easy lesson

THE FIRST TIME I encountered Hugh Cudlipp - and encountered is the correct word - was in a pub in Gray's Inn Road, London. A slim, saturnine young man entered, purposefully pushed his way up to the crowded bar, and asked the barman in a loud voice, "Has M17 reported yet?" When the barman said No, he said, "No news of X5, I suppose?" When again the answer was No, he strode out.

When I inquired who this mysterious visitor was, the barman replied: "That's Mr. Cudlipp . . . He's a bit of a strange one, he is."

That is the impish Cudlipp I remember - so different from the earnest gentleman in Tuesday's documentary, *Cudlipp's Crusade*.

Some Editors I have met

have been grey, anonymous figures. Not so, Hugh Cudlipp. As well as being a great executive he was a character.

One of his ways of dealing with bores and unwanted hangers-on, when one telephoned, was to make a firm date, say, six o'clock in the Blue Pig. When another phoned he would say six o'clock in the Green Goat. With his boring acquaintances strategically placed round in various pubs, when six o'clock came he would say to his cronies: "Let's go and have a drink at the Pink Horse where we can be certain we won't be interrupted."

He was one of the great team which dragged the *Daily Mirror* kicking and screaming into the Thirties of this century. Presiding over it was



Over the gate on *Cudlipp's Crusade*: Sir Hugh, right, talks to 60-year-old miner Dai Edwards in Ebbw Vale



the gnome-like Guy Bartholomew, the Chairman. The others were Philip Zec, the famous cartoonist, and columnist William Connor - Cassandra - who like Sir Hugh was also knighted. They changed the face of Fleet Street as well as the *Daily Mirror*.

In those days Fleet Street was full of stories about the *Mirror*. One favourite was the tourist who was approached in Paris by a dirty postcard man who offered for sale: "English *Daily Mirror* - very filthy!"

It was, of course, nothing of the sort. Although at times it appeared to court the label by catchpenny posters. One was, "Five in a bed: Disgusting Picture." The picture turned out to be of five slum children.

At the "tender" age of 24 Cudlipp became Editor of the *Sunday Pictorial* - now the *Sunday Mirror* - and successfully continued the circulation-building there.

Looking graver, but not much older than the boy from Cardiff he once was, he employs modulated *Mirror* techniques in Cudlipp's *Crusade*. Although it is difficult to reconcile the man who is seldom seen without a large cigar, wearing a miner's helmet and with coal dust on his face, there is no mistaking his sincerity and Aneurin Bevan-like oratory.

In addition to taking us down a mine he takes us to the slums of Salford, Lancs., where he was once a junior reporter and to the slum schools of the Elephant and Castle, London.

## Leslie takes tea with the Apes

WHEN LESLIE HALLIWELL sat next to actors in the canteen who took their lunch through a straw he did not blink an eye. This was Hollywood. The actors wore ape make-up built on to their faces for the day. Halliwell bought the show the ape actors were appearing in, a series based on the film *Planet of the Apes*.

Halliwell, who saw his first film over 40 years ago, sits like a benevolent Buddha behind a desk at Granada TV. He is buyer-in-chief for every imported film you see on ITV.

He buys films not less than five years old and increasingly film series made for TV. He is quite glad he does not have to wade through the swamp of more modern films. Most of them would be unsuitable - too sexy or too violent - to pipe into the living-room.

He goes on regular trips to Hollywood to see what new series are in the pipeline. The BBC makes the same pilgrimage just as frequently.

"On our last trip we were both attracted by series based on the films *Planet of the*



Hollywood attention for Roddy McDowall as Galen, ape chief in the forthcoming ITV series *Planet of the Apes*. The mask takes up to three hours to apply

*Apes* and *Born Free* and *Living Free*," says Halliwell. "We didn't actually see any pilot material for the TV versions, but we both felt confident about the scripts and cast lists. So we decided to take a chance..." He grins: "Interestingly enough, ITV got them both."

*Apes* should be on-screen in some ITV areas by mid-October, with *Born Free* and another purchase, *The Police Story*, before Christmas.

*Planet of the Apes* will run to a series of 24. Roddy McDowall will still be the plucky, bright, chief chimpanzee he played in the films, but Ron Harper is in the old Charlton Heston astronaut part.

The TV series doesn't go quite as far as the original films in showing the apes as a superior race. But humans are still subjugated.

*The Police Story* is a series of self-contained episodes from

the producers of *Cade's County*. "Very authentic - a sort of American *Z Cars*," says Halliwell, "covering police operations in most of the major cities. It will be late night viewing, though - there's a fair bit of violence, and lots about drug-busting and terrorist organisations like the Panthers. *The Police Story* comes here loaded with Emmy Awards, and I have every confidence that it will be very popular."

## Rubinstein and the jealous cigar

THE NEW SERIES will feature a Pole, two Russians, a South Korean and an Indian. It sounds like a circus bill. In fact it is the start, this week, of *Aquarius*.

The new series kicks off - if I may use such a phrase - next week with that czar of the keyboard, 86-year-old, Polish-born Artur Rubinstein playing Beethoven's 3rd Piano Concerto, in Amsterdam with youthful Dutch composer Bernard Haitink conducting.

The following week the star of the programme will be Russian 'cellist Rostropovich and his soprano wife Galina Vishnevskaya. The third slot is occupied by the beautiful South Korean violinist Kyung-Wha Chung and the fourth will feature the Oscar-winning pianist of Indian Zubin Mehta conducting the Los Angeles Philharmonic in Ravel's *Bolero*.

*Aficionados* of the *Aquarius* programme may be bewildered that, for the first five weeks, the programme will feature only music and not the usual varied artistic menu. Is this a deliberate change of policy?

"No," says the series' producer, Derek Bailey. "It just so happened that some of the stars of classical music were available at the same period. We took advantage of it. It is not often you get a chance to have so many famous performers of popular classics."

"I know some of the viewers will complain about their being five musical programmes in a row."

"Actually, it should temporarily dispose of family arguments about other items in some of our ordinary programmes. One may dislike something that someone else wants to watch. But with these music programmes the family can share the whole programme as few people dislike the popular classics."

The series is loosely built round Rubinstein, because the final programme is about the Rubinstein Piano Competition, held in Israel, at which he will be Chairman of the jury. The editor of *Aquarius*, Humphrey Burton, admires Rubinstein as a personality as well as a genius on the piano. He

remembers an interview he had with him in the programme in October last year. The big cigar Rubinstein was smoking went out. When Burton offered to light it for him Rubinstein replied: "You can light it only once. For a cigar is more jealous than a woman. If you neglect her she may come back. But a cigar never does." It is this sort of humorous, philosophical remark which is typical of Rubinstein's spry personality.

The Israel piano competition was scheduled for last year but was cancelled because of the October War.

Competitors will come from all over the world but one race is noticeably unrepresented - the Arabs. It is possible there are no first-class pianists in the Arab world but it is more likely that they will not enter a competition organised by the Israelis. Derek Bailey says ruefully: "Music is generally supposed to transcend international boundaries but we must make an exception in this case."



## Television and the Election

A must for everyone interested in politics, the *ITN Election Handbook* contains a detailed analysis of the last General Election and a

background briefing of the coming one. Published as the first issue of *VIEW*, the new Independent Television journal, the *Handbook* is available by post from: Independent Television Publications Ltd., P.O. Box 50, Kettering, Northants. Use the coupon below.

TO: INDEPENDENT TELEVISION PUBLICATIONS LTD., P.O. BOX 50, KETTERING NORTHANTS.

Please send me ..... copies of the *ITN Election Handbook* at a cost of 75p each (includes post and packing). I enclose cheque/P.O. value ..... No. .... made payable to Independent Television Publications Ltd. (Please write your name and address twice in block letters.)

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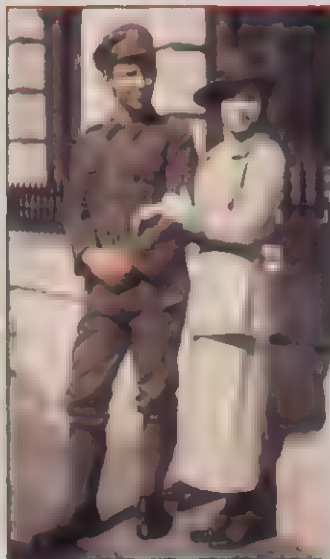
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# TVTimes SEPT 14-20

YOU  
COMPLETE  
GUIDE TO  
THE WEEK'S  
PROGRAMMES ON TV  
ALL PROGRAMMES ARE IN COLOUR UNLESS OTHERWISE STATED

Granny Hopkins (Jessie Evans) hasn't had much luck in raising the money to buy the *Coronation Street* corner shop – but fortune may yet be kind. Monday and Wednesday.



The Great War against Germany has started – and already it is making its presence felt in *Upstairs, Downstairs* when the new series starts on Saturday. Upstairs there are refugees . . . Downstairs the call to arms separates Edward and Daisy (Christopher Beeny, Jacqueline Tong, above).



"Ladeez and gentlemen! Oooh – arhhh – well, I mean, it's culture, isn't it?" Your humble servant brings a little edification into your lives on Wednesday, in *Francis Howerd in Concert*.

The 1973 St. Leger meant a Classic win for Frank Durr on the outsider, *Peleid*. *World of Sport* is at Doncaster on Saturday to bring you this year's event.





# FILMS

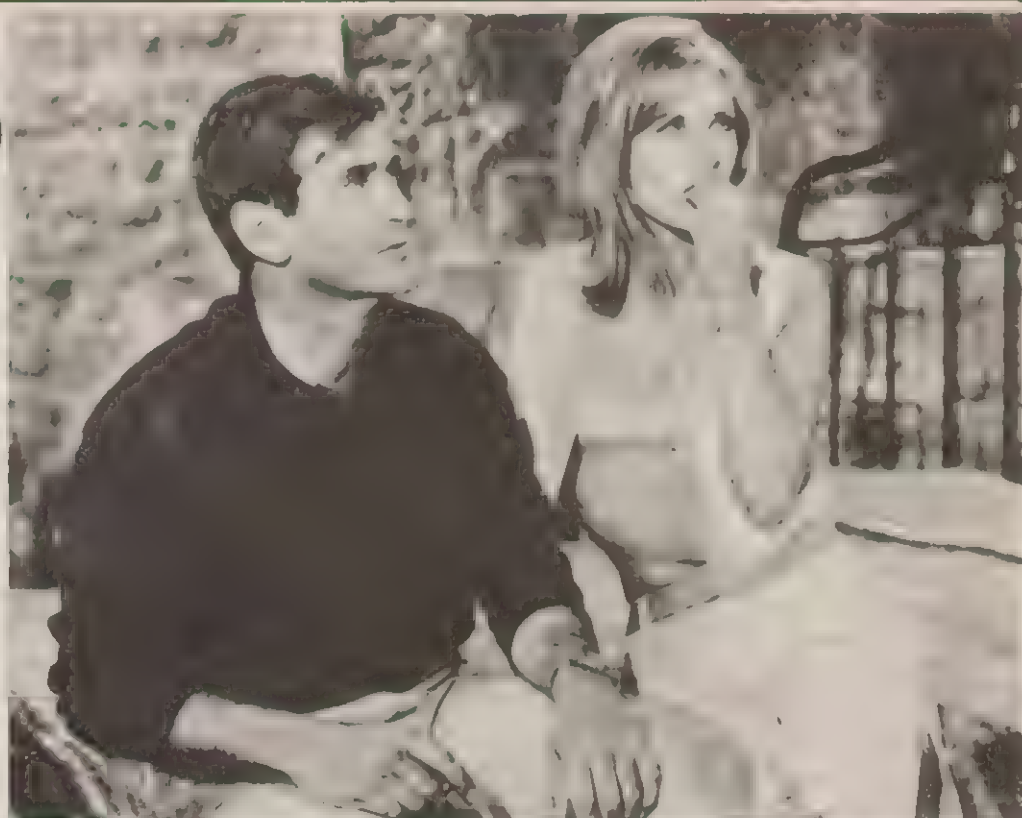
## on Anglia



CHANNELS 6, 11  
COLOUR 23, 24, 41, 59

**SATURDAY (evening):** *The Southern Star* (George Segal, Ursula Andress, Orson Welles). 1968. Set in French West Africa just prior to World War One, this lively film, based on a story by Jules Verne, is a combination of action and adventure, blood and thunder, animal interest (ranging from snakes to stampeding elephants) and tongue-in-cheek humour. The title refers to a large diamond. The gem is found by George Segal, as a geologist who has a taste for teach-yourself banjo-playing. The gem is, nevertheless, the

property of a big business magnate, played by Harry Andrews, with whose daughter (Ursula Andress) the geologist is in love. Ian Hendry, as the head of the tycoon's private army, would like to get his hands on both the diamond and Ursula, and he tries to effect a frame-up with Segal as his victim. Meanwhile, Orson Welles has a whale of a time as Hendry's confederate, drilling his native troops to a record of a bugle. Another vital character in the drama is, of all things, a kleptomaniac ostrich! The film, a French-



Tension for Rod Taylor and Gabriella Licudi in Sunday's thriller *The Liquidator*

British co-production, has music by Georges Garvarentz, including a title song sung by Matt Monro. One way and another, it's great stuff for schoolboys - of all ages. **SUNDAY (evening):** *The Liquidator* (Rod Taylor,

Trevor Howard). 1965. Spy spoof, based on the novel by John Gardner and on his famous character Boysie Oakes, the reluctant espionage agent (Rod Taylor). Delights of the film include Trevor Howard as Boysie's unscrupu-

lous boss, Colonel Mostyn of British Intelligence; Eric Sykes, unusually cast as a cold-blooded killer, and that redoubtable character actor Akim Tamiroff as a somewhat inept torturer.

K.T.



Lee Majors, superman in *The Solid Gold Kidnapping* (Thursday)



**TUESDAY (evening):** *Hawkins on Murder - Murder on the 13th Floor* (James Stewart). Billy Jim Hawkins comes to the defence of a young man charged with stabbing a girl to death in her hotel room. Billy Jim and his sheriff cousin R. J. Hawkins (that's Strother Martin), plus a New York police lieutenant friend, delve into the victim's background, which leads them along a trail of narcotics and pros-

titution. The mother of the accused man is played by Teresa Wright, whose distinguished Hollywood career began in 1941 in *The Little Foxes* and continued with an Oscar in *Mrs. Miniver* the following year. **THURSDAY (evening):** *The Six Million Dollar Man - The Solid Gold Kidnapping* (Lee Majors). Another adventure of superman Steve Austin, the former astronaut and test pilot who after a crash is "reconstructed" by a team of aerospace physicians. The idea of this man of incredible mental and physical prowess is based on the book *Cyborg*, by Martin Caidin, whose other literary works include *Marooned*, which was later an outstanding film. K.T.

## The big night for film music

The big night of the year for film music is the annual Filmharmonic Festival at London's Royal Albert Hall. ITV cameras will be there next month to capture the glittering scene as the 100-strong Royal Philharmonic Orchestra responds to the batons of guest conductors Henry Mancini - composer of *Days of Wine and Roses*, *Moon River*, *Charade* and *Pink Panther* - Francis (A Man and a Woman) Lai, and Ronnie Aldrich, whose LPs of theme music are international best-sellers.

And you, too, can be right there in the Albert Hall, sitting in a V.I.P. box overlooking the stage and meeting the stars at a party after the show. That is, if you win one of the five prizes in our easy-to-enter Film Music competition overleaf.

**T**HE coming of the talkies did much more than add speech to the action in films. In the silent days, accompaniment had been provided by a whole range of musicians, from solo pianist to theatre orchestra. And once it could be recorded as part of the sound track, incidental music became an integral feature of every film.

The first important score

designed specifically to underline and complement the action in a Hollywood film was composed by Max Steiner for *King Kong* in 1933. In Britain, it was unquestionably the music written two years later by Arthur Bliss (now Sir Arthur Bliss, Master of the Queen's Musick) for *Things to Come* that set a new standard.

Other distinguished composers of symphonic music

have written for films, including Vaughan Williams (*Scott of the Antarctic*) and Sir William Walton (*Henry V*) in Britain; Arthur Honegger (*Mayerling*, 1936) in France; Aaron Copland (*Our Town*) in America; and Serge Prokofiev (*Alexander Nevsky*) in the U.S.S.R. But the particular demands of composing for the cinema remained primarily the province of specialists, most of whom were attached to a major Hollywood studio.

Among them were Erich Wolfgang Korngold (*The Sea Hawk*), Max Steiner (*Gone with the Wind*), Franz Waxman (*Sunset Boulevard*), Victor Young (*For Whom The Bell Tolls*), Alfred Newman (*All About Eve*), Dimitri Tiomkin (*High Noon*), and Miklos Rozsa (*Ben-Hur*). All first rose to prominence in the film world in the Thirties and Forties. By a strange twist of fate, much of their music is better known today than when the films were originally released - thanks to records. For the past two decades, soundtrack recordings have been issued to coincide with the release of most films of any stature, while the tremendous increase in public interest in film music has resulted in the re-recording under modern conditions of earlier film scores.

By the mid-Fifties, a new style of/continued on page 36



# Meet the stars on a memorable night out

continued/musical accompaniment was competing with the traditional semi-symphonic form. Derived from light music, it was distinctly rhythmic and focused attention on composers such as Henry Mancini, Neal Hefti (*Barefoot in the Park*), Quincy Jones (*MacKenna's Gold*) and Elmer Bernstein (*The Magnificent Seven*). European composers, too, achieved international reputations, notably Francis Lai and Michel Legrand (*The Thomas Crown Affair*) in France, and Ennio Morricone (*A Fistful of Dollars*) in Italy.

KENNETH THOMPSON

Now put your knowledge of film music to the test - and win a memorable night out at Filmharmonic 74. All you have to do is match the letters with the numbers. For example, if you

think answer 2. completes a. in question 1. simply write 2. against a. on the entry coupon, and go on to answer all the questions.

1 Producers of film musicals have evidently had an affection for place names as part of film titles. Which places complete the following titles?

- Meet Me in \_\_\_\_\_
- The Young Girls of \_\_\_\_\_
- The Umbrellas of \_\_\_\_\_
- \_\_\_\_\_ Serenade
- Goodnight \_\_\_\_\_
- \_\_\_\_\_ Town

- Sun Valley
- St. Louis
- London
- Vienna
- Cherbourg
- Rochefort

2 Some film themes, or even entire compositions, have attained wide popularity. In what films were the following featured?

- The Warsaw Concerto
- Cornish Rhapsody
- Baby Elephant Walk
- The Dream of Olwen
- Tara's Theme
- Lara's Theme

- Gone with the Wind
- Love Story
- Hatari
- Doctor Zhivago
- White I Live
- Dangerous Moonlight

3 Which films made these songs famous?

- See What The Boys In The Back Room Will Have

- Over The Rainbow
- The Donkey Serenade
- Bless Your Beautiful Hide
- My Kind of Town
- People

- Robin and the Seven Hoods
- Seven Brides for Seven Brothers
- The Wizard of Oz
- Destry Rides Again
- Funny Girl
- The Firefly

4 In which Fred Astaire and Ginger Rogers films were the following songs featured?

- Cheek to Cheek
- Let's Call the Whole Thing Off
- A Fine Romance
- Night and Day

- Shall We Dance?
- Swing Time
- Top Hat
- The Gay Divorce

Now list your personal choice of the three best film music themes of all time. The first five correct entries opened on Monday, September 23, will each win two seats in a special TVTimes box at the Royal Albert Hall on Saturday, October 26.

**RULES:** Competition open to anyone resident in the U.K. over the age of 16 except employees (and their families) of Independent Television Publications Ltd., and those companies directly connected with this competition. Entries in ball-point pen on entry coupon and only one entry per person. No correspondence can be entered into and no entry returned. No cash substitute for prize. The decision of the Editor of TVTimes is final and legally binding. Entry implies acceptance of these rules.

TO: TVTIMES FILM MUSIC COMPETITION,  
P.O. BOX 40, KETTERING, NORTHANTS.

Question 1. a \_\_\_\_\_ b \_\_\_\_\_ c \_\_\_\_\_ d \_\_\_\_\_ e \_\_\_\_\_ f \_\_\_\_\_

Question 2. a \_\_\_\_\_ b \_\_\_\_\_ c \_\_\_\_\_ d \_\_\_\_\_ e \_\_\_\_\_ f \_\_\_\_\_

Question 3. a \_\_\_\_\_ b \_\_\_\_\_ c \_\_\_\_\_ d \_\_\_\_\_ e \_\_\_\_\_ f \_\_\_\_\_

Question 4. a \_\_\_\_\_ b \_\_\_\_\_ c \_\_\_\_\_ d \_\_\_\_\_

My choice of the three best music themes of all time is:

1 \_\_\_\_\_

2 \_\_\_\_\_

3 \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

(Block Letters)

(The closing date for this competition is Monday, September 23, 1974)

If you want to make sure of being at Filmharmonic 74, send off our special ticket reservation form without delay. Proceeds are in aid of the Cinema and Television Benevolent Fund.

TO: ADVANCE BOX OFFICE, KEITH PROWSE & CO.  
155 Charing Cross Road, London WC2H 0EE Tel: 01-434 1171  
Please send me the following tickets for Filmharmonic 74  
Saturday, October 26, at the Royal Albert Hall

@ £4.00 totalling £ \_\_\_\_\_

(STATE NOS.)

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

@ £1.75 totalling £ \_\_\_\_\_

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I enclose cheque/postal order for

the total amount £ \_\_\_\_\_

BLOCK LETTERS

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SEPT. 14

**SATURDAY**

# WORLD OF SPORT

Introduced by

**DICKIE DAVIES at 12.30**

With all the results, scores and news throughout the afternoon.

## 12.35 ON THE BALL

Brian Moore with the stars and talking points dominating the world of soccer. There is the usual feast of action from all over the world previewing, in particular, next week's European matches in which 16 British clubs challenge for the big trophies - plus the day's very latest team news.

PRODUCTION TEAM JEFF POULSER, MARTIN TYLER, RICHARD RUSSELL; EDITOR MIKE ARCHER

## 1.0 INTERNATIONAL SPORTS SPECIAL - 1 Sport and the Cinema

Another look at the spectacle and stars of the film world - in the show that was the first to appreciate the pulling power of kung fu expert Bruce Lee. More items today that you'll be queuing to see tomorrow.

EDITOR TONY MCCARTHY

## 1.10 NEWS

### 1.20 THE ITV SIX

John Oaksey at Doncaster and Brough Scott at Fakenham introduce 110 minutes of the best in racing, on the flat and over the sticks. The climax of a great afternoon's racing is the exclusive coverage of the St. Leger. Your card:

- 1.30 Fakenham - Ladbroke Caister H'cap Hurdle (2m. 200yd.)
- 1.45 Doncaster - Flying Childers Stakes (£10,000) (5f.)
- 2.0 Fakenham - Pooley's "Mace" Juvenile Hurdle (2m. 200yd.)
- 2.20 Doncaster - Yellow Pages Autumn Cup (H'cap) (£4,000) (1m.)
- 2.35 Fakenham - Favor Parker Goblet (Amateur Riders' Hurdle) (2m. 200yd.)

## 9.0 Angling Today

TERRY THOMAS

Angling Today takes a look at the men whose special interest is in specimen-sized fish - "the real big 'uns."

CAMERAMAN GARY HUGHES; SOUND BOGER COWPER; FILM EDITOR JOHN MCCARTHY; PRODUCER DONALD SHINGLER  
ATV Network Production

## 9.25 Play Guitar

ULF GORAN

Today Ulf gives you more practice in translating tablature into standard musical notation.

The tunes you play are *Clementine* and *Beyond the Twilight*.

There will also be an item from the book *Play Together*, in which you can sing and accompany Ulf's students in *Early One Morning*.

DESIGNER RICHARD JARVIS;  
DIRECTOR/PRODUCER GRAHAM WATTS  
Yorkshire Television Production

# Closing the books on the 'Leger

ON FEBRUARY 28, 1973, when entries for this year's St. Leger closed, 663 horses were declared to run. Since then well over 600 have dropped out, and if the recent trend is maintained no more than a dozen will go to post today.

What happened to the other 600-odd is the reason a classic is a classic. Hope springs eternal in every owner's breast and 18 months ago who could know? An owner might well have had another Sea Bird or Nijinsky waiting to burst on the racing scene, and a £20 entry fee is small fry to the possible rewards awaiting a top classic winner. For the lucky owner today, there is the first prize money, a place in racing history, and a possible fortune in stud fees.

As the 1973 Flat season wore on it became obvious to all too many owners that their budding stars would be hard pushed to win a race on Blackpool sands let alone the last classic of the season. So since it becomes progressively more expensive to keep a horse in the race, out they came. By August 27 only 40 were left. One surprising withdrawal at that stage was the Derby winner Snow Knight, sold to stud in Canada.

The field that comes under orders will be the best staying three-year-olds. All carry nine stone. All, or most, have proved since that day in February 1973 that they have the ability to justify their place in the line up.

Followed by the final classic of the flat racing season:

**3.0 Doncaster - St. Leger Stakes**  
(£40,105 added) (1m. 6f. 127yd.)

COMMENTATORS RALPH GILBERT (DONCASTER), JOHN PENNEY (FAKENHAM); BETTING AND RESULTS PETER SCOWCROFT; DIRECTORS GEOFF HALL (DONCASTER), PETER TOWNLEY (FAKENHAM)

## 3.10 INTERNATIONAL SPORTS SPECIAL - 2

**All-Ireland Hurling Final**  
**Kilkenny v. Limerick**  
from Croke Park, Dublin.

Highlights of hurling's premier event as Limerick, the title-holders, continue their spectacular comeback. Until they beat Kilkenny last year, it had been 33 years since they were last in a final. All the drama today as two skilful teams meet in the Emerald Isle's traditional "clash of the ash".

● A fast and exciting game, hurling can best be described as a mixture of lacrosse

and hockey - with much of its own as well.

And

## International Swimming

**U.S.A. v. East Germany**

from Concord, California.

The first ever clash of the world's two greatest swimming nations. The might of the Americans, who dominated the Munich Olympics, meets the dedication of the all-conquering East Germans, who swept away the medals and world records at the recent European Championships in Vienna.

## 3.50 RESULTS, SCORES, NEWS

Half-time football scores and news, plus the latest racing results.

## 4.0 WRESTLING

from Brierley Hill, Staffs.

Commentator Kent Walton is at the

ring-side for three exciting bouts:

WELTERWEIGHT: Colin Bennett (Yorkshire) v. Robby Baron (London).

CATCHWEIGHT: Mick McManus (New Cross) v. Alan Colbeck (Wakefield).

MIDDLEWEIGHT: Mark Rocco (Manchester) v. Mick McMichael (Doncaster).

DIRECTOR TONY PARKER

## 4.50 RESULTS SERVICE

Television's most comprehensive sports news service; classified football results - late racing - action highlights - interviews - reports.

GRAPHICS DESIGNER AL HORTON;  
PROGRAMME ASSISTANT KEITH NIEMEYER;  
ASSISTANT EDITOR ANDREW FRANKLIN;  
EDITOR STUART MCCONACHIE; EXECUTIVE PRODUCER JOHN BROMLEY; DIRECTOR DAVID SCOTT

● Times are subject to change.

Compiled for Independent Television by London Weekend Television



These are classic animals on a classic occasion with the full-throated Yorkshire crowd and the historic Doncaster race track as a fitting backdrop.

Who will win? The quick rule of thumb is to follow Lester Piggott. He has won the race seven times. But shocks are not uncommon. Last year's winner Peleld started at 28-1.

## 9.55 Felix the Cat

Cartoon capers with the smoothest operator ever to climb into a dustbin.

## 10.20 Tarzan

RON ELY in

### Jungle Dragnet

Tarzan and Jai try to save the life of a young girl orphaned in a conflict started by a revolutionary.

Tarzan

Jai

Thompson

Mandy

Kasembi

Ron Ely

Manuel Padilla Jr.

Simon Oakland

Victoria Meyerink

William Marshall

Programmes as Anglia except for:

**SOUTHERN** 9.15 Angling; 9.45 Guitar; 10.10 Play the Game; 10.35 Primus; 11.0 Weather; 11.5 Cartoon; 12.0 Merrie Melodies; 5.20 Woody Woodpecker; 5.30 Tarzan; 6.30 Candid Camera; 7.0 Sale of the Century; 7.30 Danny La Rue; 8.30 Upstairs, Downstairs; 9.45 Film - Lolita; 12.35 South News; 12.40 Weather, Guideline.

**MIDLAND** 9.15 Angling; 9.45 Guitar; 10.10 Tiswas; 5.20 Cartoons; 5.30 Sale of the Century; 6.0 Candid Camera; 6.30 Film - Drumbeat; 11.30 Name of Game.

## 11.15 The Liberal Party Assembly

JON LANDER

BRIAN SHALLCROSS

Today is the last day of the Liberals' conference in Brighton. Jeremy Thorpe is expected to speak on the Party's policy. It is certain that this is his last message before the election campaign starts.

Jon Lander and Brian Shallcross bring you interpretations and interviews.

DIRECTORS STEPHEN WADE, ANTHONY

HOWARD

Southern Television Production

**YORKSHIRE** 10.0 Film - The Funniest Man in the World; 12.0 Merrie Melodies; 5.15 Cartoon; 5.30 Tarzan; 6.30 Candid Camera; 7.0 Sale of the Century; 7.30 Danny La Rue; 8.30 Upstairs, Downstairs; 9.30 News; 9.45 Film - The Way West; 11.55 Russell Harty.

**LONDON** 9.50 Saturday Scene, Batman; 10.20 London Bridge; 10.50 Junior Police Five; 11.0 Cartoon Time; 12.0 Saturday Scene; Pt. 2 Cartoon Time; 5.20 Woody Woodpecker; 6.30 Hawaii Five-O; 7.30 Danny La Rue; 8.30 Upstairs, Downstairs; 9.30 News; 9.45 Film - Lolita; 12.30 St. Francis.

## 12.0 Cartoons

### 12.30 World of Sport

See panel

## 5.10 News

Wherever events are happening in the world, wherever the big news breaks, that's where the top news coverage of ITN will be. All the facilities of modern media combine to bring the big stories into your sitting-room.

Followed by

## Weather Forecast

## 5.20 Cartoon



More animated fun with some of your favourite cartoon characters.

‡ indicates Repeat





SEPT. 14

SATURDAY



## Ringling the Changes

### Fairies Please . . .

"NOBODY loves a fairy when she's old . . ." But when grandfather, Bill Lynton, suddenly found himself changed into a fairy - changed into fairy costume, anyway - he discovered the words of the old comic song were far from true. That's Bill on the back of a bus as you'll see him in *Candid Camera* tonight, taking passengers for a ride as only *Candid Camera* can.

If you don't know what we mean by that, tune in and see. You'll also discover what Bill gets up to with a magic wand guaranteed to make wishes come true.

### . . . The Price of Drag

ALL change, too, for Danny La Rue. Ten times, in fact, when he pays tribute to some great ladies of stage and screen - from Old Mother Riley's daughter Kitty to Shirley Temple.

His costumes for this spectacular cost a staggering £20,000. That's the price of being lady-like. The cost of being Danny comes cheaper, even though his London tailor keeps him elegantly attired, as in our picture, right. How much do Danny's suits cost? He's not saying. But £20,000 would keep him in elegance for a long time to come.



5.30 New Series

### Candid Camera

PETER DULAY  
with ARTHUR ATKINS  
BILL LYNTON

Trudy Culcross Ronnie Hayward  
Colin Bennett

Yes, they're back! The *Candid Camera* team bring you the funny side of life.

See *Around Alan Kennedy*, page 7

CANDID CAMERAMAN DICK LORIMORE:  
DIRECTOR DENYS PALMER: PRODUCER  
KEVIN RISHOP: EXECUTIVE PRODUCER  
PETER DULAY

London Weekend Television Production

6.0 New Series

### Billy Liar

JEFF RAWLE in  
*Billy and the Matrimonial  
Stakes*

BY KEITH WATERHOUSE, WILLIS HALL

with George A. Cooper

Pamela Vezey May Warden  
Sally Watts Colin Jeavons

Billy's fiancée, Barbara, makes it clear she considers it time they got acquainted - with the Wedding March. Jeff Rawle is our guest cartoon editor, page 74

Barbara Sally Watts  
Alice Fisher Pamela Vezey  
Billy Fisher Jeff Rawle  
Grandma May Warden  
Linda Sandra Bryant  
Ken Alec Smart  
Mr. Shadrack Colin Jeavons  
Geoffrey Fisher George A. Cooper  
Landlord John East

DESIGNER JOHN WOOD: DIRECTOR/  
PRODUCER STUART ALLEN  
London Weekend Television Production

### 6.30 The Saturday Night Film

GEORGE SEGAL  
URSULA ANDRESS  
ORSON WELLES in

### The Southern Star

In French West Africa in 1912, Kramer has his own private army, which is run by him by Karl Ludwig, an amoral professional soldier of fortune . . .

See film guide, page 34

Don Rockland George Segal  
Erica Kramer Ursula Andress  
Plummet Orson Welles  
Karl Ludwig Ian Hendry  
Viv Michael Constantin  
Kramer Harry Andrews  
Andres Georges G  ret

SCREENPLAY DAVID PURSALL, JACK  
REIDON: DIRECTOR MURRY HAYMAN

### 8.30 Danny La Rue - The Ladies I Love

DANNY LA RUE  
guest GENE BARRY  
with Pete Murray David Ellen  
Roy Rolland  
The Irving Davies Dancers

In this one-hour spectacular, the man who made female impersonation respectable takes a look at the ladies he loves.

The programme was devised and written by Bryan Blackburn. Music is by Don Hunt and choreographer is Irving Davies.

DESIGNER BRYCE WALMSLEY: DIRECTOR/  
PRODUCER DAVID HALL

London Weekend Television Production

### 9.30 News

Followed by  
*Weather Forecast*

9.50 New Series

### Upstairs, Downstairs

Angela Baddeley Joan Benham  
Lesley-Anne Down Joyce Heron  
Gordon Jackson David Langton  
Jean Marsh Meg Wynn Owen in

### A Patriotic Offering

BY ROSEMARY ANNE SISSON  
with Christopher Beeny

We return to 165 Eaton Place in September 1914 at the start of this new series. The Great War makes its first impact on the Bellamy household when Lady Prudence persuades Hazel to give shelter to a family of Belgian refugees.

The music is by Alexander Faris.

Upstairs, Downstairs goes to war, page 12

Ruby Jenny Tomasin  
Daisy Jacqueline Tong  
Edward Christopher Beeny  
Rose Jean Marsh  
Hudson Gordon Jackson  
Mrs. Bridges Angela Baddeley  
Richard Bellamy David Langton  
Hazel Bellamy Meg Wynn Owen  
Lady Prudence Fairfax Joan Benham  
Lady Berkhamsstead Joyce Heron  
Georgina Worsley Lesley-Anne Down  
Mrs. Hollins Lala Lloyd  
Mrs. Chargon Karen Glaser  
Celestine Lisa Moss  
Mme. Hugon Elma Soiron  
M. Chargon Cyril Cross  
Jean-Paul Ian Hoare

DESIGNER ROGER HALL: SCRIPT EDITOR  
ALFRED SHAUGHNESSY: DIRECTOR DEREK  
BENNETT: PRODUCER JOHN HAWKESWORTH:  
EXECUTIVE PRODUCER BOB FINKEL

London Weekend Television Production

10.50 New Series

### Aquarius

HUMPHREY BURTON

For the next five weeks *Aquarius* brings you a musical feast: great classics played by some of the world's finest artists and orchestras.

Featured in today's programme is Artur Schnabel, the grand old maestro of the piano, at work with the youthful Dutch conductor Bernard Haitink. Rubinstein plays Beethoven's *Piano Concerto No. 3*.

The programme, directed by Hugo K  ch, was filmed in Amsterdam.

See *Inside Television*, pages 30, 31

BY ROSEMARY ANNE SISSON

London Weekend Television Production

11.35

### Journey to the Unknown

#### The Last Visitor

BY ALFRED SHAUGHNESSY

A young girl goes to a seaside hotel out of season . . .

Barbara King  
Mrs. Walker  
Mr. Plimmer

Patty Duke  
Kay Walsh  
Geoffrey Bayldon

DIRECTOR DON CHAFFEY: PRODUCER  
ANTHONY HILSH: EXECUTIVE PRODUCER  
JOAN HARRISON

12.30

### At the End of the Day

Closedown



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## IMPERIAL CANCER RESEARCH FUND





SEPT. 15

**SUNDAY**

## The many remember The Few

THIRTY FOUR years ago, Britain faced one of the greatest threats in her history when The Battle of Britain was fought and won in the skies over England.

Against overwhelmingly large forces of the German Luftwaffe, the gallant and heroic "Few" of the R.A.F. won the breathing space that helped turn the tide of war.

Then, it was mostly the men of Fighter Command who bore the brunt. Today, it is a bomber squadron who remember all who took part in the great battle, including the many of their own command who fought and died in raids on the enemy invasion fleets poised across the Channel.

The special United Service of Commemoration and Thanksgiving comes from R.A.F. Scampton in Lincolnshire, one of the biggest R.A.F. bases in Britain and home of the famous 617 "Dambuster" Squadron. It was from here that Guy Gibson, V.C., led the spectacular and heroic raid on the Rur dams in Germany.

Reading the lessons are the commanding officer, Group Captain J. B. Fitzpatrick, and Air Vice-Marshal D. Evans. Conducting the service are three R.A.F. chaplains, the Rev. Charles MacNeill, the Rev. Michael Pavey and the Rev. John Holban.

Music is by the Group Voluntary Brass Band, conducted by Warrant Officer B. Swales, and the Combined Church Choirs of R.A.F. Scampton. The commentator is Paul Kaye.

DIRECTOR ANDY GULLEN  
Yorkshire Television Production

### 9.5 Yoga for Health

Richard Littleman helps you to slim. £

### 9.30 Martial Arts

#### Fencing - Epée

Job Anderson and William Hobbs describe the history of the épée.

DIRECTOR/PRODUCER GRAHAM WATTS  
Yorkshire Television Production

### 10.0 The Battle of Britain Service

See panel above

### 11.0 New Series

#### Ski-ing with Gina

GINA HATHORN

Have you ever wanted to ski? To be able to glide gracefully down those snow-covered slopes? Today, and in the next 10 weeks, you can learn everything you need to know about this thrilling sport.

Your guide for the series is Gina Hathorn, three times representative of Great Britain at the winter Olympics.

DIRECTOR GRAHAM WATTS: EXECUTIVE PRODUCER LAWRIE HIGGINS  
Yorkshire Television Production

### 11.30 Skippy

ED DEVEREAUX in

#### Cats

An Inspector of Parks arrives... £  
Matt Hammond  
Garry King  
Mark Hammond  
Sunny Hammond  
Ed Devereaux  
Tony Bonner  
Ken James  
Garry Pankhurst  
Don Reid

### 12.0 Rap

MIKE DORNAN

#### Teenagers Talking

If there's one topic that brings out controversy it's football, in particular violence and football.

From The Village Discotheque, near Old Trafford, Manchester, teenagers discuss the problem of violence on and off the pitch.

The panellists are Helen Baker, Ian Bellivant, Kate Chaney, Jonathan Kropman, and providing an inside view, Alan Kartup, the 17-year-old defender who's just signed as a professional for Manchester United.

DIRECTOR NORMAN FENTON: PRODUCERS MADE, BARBARA McDONALD: EDITOR NAILFORD  
Yorkshire Television Production

### 12.30 Free Speech

Hard-hitting debate on the big news of the day from the Free Speech team. Derek Hart chairs this live, and lively, free-for-all.

EDITOR DEREK HART: DIRECTOR TIM WATSON: PRODUCER JOHN IRWIN  
ATV Network Production

### 1.0 The Protectors

ROBERT VAUGHN  
NYREE DAWN PORTER in

#### Route 27

BY TERRY NATION

Harry Rule follows the trail of some drug smugglers...

Harry Rule	Robert Vaughn
Contessa di Contini	Nyree Dawn Porter
Paul Buchat	Tony Anholt
Sandown	Michael Coles
Inspector Lars Bergen	Jeremy Wilkin
Nurse	Virginia Wetherell
Doctor	Christopher Masters
Revell	Carl Bohun
Lendrop	Dan Meaden

DIRECTOR JOHN LEAVER: PRODUCER GERRY ANDERSON, REG HILL

### 1.25 Weather Trends

### 1.30 Farming Diary

JOHN JENKINS  
JOHN SLATER  
NICK DUVAL

A weekly look at the farming scene from Teesside to the Thames, presented by John Jenkins and John Slater. The reporter is Nick Duval.

RESEARCHER NICK DUVAL: PRODUCER COLIN EWING  
Anglia Television Production

### 2.5 Cartoon

Cartoon fun with some of your favourite animal characters.

Programmes as Anglia except for:

**SOUTHERN** 11.0 Weather; 11.3 Farming; 11.30 Ski-ing; 1.0 Felix; 1.5 Randall and Hopkirk; 2.0 Big Match; 3.0 Baron; 3.55 South News; 5.20 Aquarius; 10.5 Film - Alvarez Kelly; 12.5 Weather, Guideline.

**MIDLAND** 9.0 Farming; 9.30 Citizen's Rights; 11.30 Drive-In; 12.30 Free Speech; 1.10 The Persuaders; 2.10 Star Soccer; 3.0 Film - Invasion Quartet; 4.40 Golden Shot; 5.35 Soldier and Me; 6.5 News; 10.5 Film - Tony Rome.

**YORKSHIRE** 11.30 Drive-In; 1.0 Farming; 1.30 Whicker; 2.0 Football; 3.5 Department 5; 5.20 Aquarius; 10.5 Film - Prudence and the Pill.

**LONDON** 9.30 Tomfoolery; 11.30 Osmonds; 1.0 U.F.O.; 2.0 Big Match; 3.0 Persuaders; 5.20 Aquarius; 10.5 Film - The Twisted Nerve; 12.15 St. Francis.

### 2.10 Star Soccer

Your commentator is Hugh Johns, with after-match action analysis from Billy Wright.

DIRECTOR TONY PARKER  
ATV Network Production

### 3.0 Marcus Welby, M.D.

ROBERT YOUNG in  
A Passing of Torches

Dr. Welby's patients try to pay tribute to his long years of service. £

Dr. Marcus Welby	Robert Young
Dr. Steven Kiley	James Brolin
Consuelo Lopez	Elena Verdugo
Teacher	Walter Pidgeon
Roger Natsili	Peter Duel

### 4.0 The Golden Shot

BOB MONKHOUSE  
DIANA  
JEFFREY HOOPER  
ADRIENNE POSTA

Anne Aston Wei Wei Wong  
Do you like celebrations? Then join Bob and his guests who are on target for those with anniversaries to celebrate.

Today's Golden Partner is Adrienne Posta. Helping the festivities is Jeffrey Hooper.

The hostesses are Anne Aston and Wei Wei Wong, the music is directed by Johnny Patrick and the script is by Tony Hawes.

DESIGNER NORMAN SMITH: DIRECTOR/PRODUCER LUCKY LEEHMAN  
ATV Network Production

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SEPT. 15

**SUNDAY****NEW TONIGHT**

**Soldier and Me**  
A young boy on holiday saves another boy from an assault on thugs. The two become inseparable, especially in the face of new dangers.

**NEW TONIGHT**

**Private Lives**  
Denis Mitchell, acknowledged as one of the world's greatest TV documentary producers, meets people of impact in lively discussion.

**NEW TONIGHT**

**The Top Secret Life of Edgar Briggs**  
Meet a new super-spy whose bungling in a world of cut-and-thrust espionage rebounds in triumph.

**Special tonight****Janel Suzman as Miss Nightingale**

A powerful dramatized investigation into the life and personality of Florence Nightingale. A complex, impossible woman, way ahead of her time, she created the basis of modern nursing.

Florence Nightingale did much to turn nursing into one of the most respected of professions. But what gave her her strength? What enabled her to achieve what she did?

Florence Nightingale's long life is seen through the eyes of Sally, a student of today, who is trying to discover what she was really like. 'The Lady With The Lamp' turns out to be only one small part in a fascinating story.

*The Truth about the Lady with the Lamp - see page 2*

**CAST**

Fanny Nightingale  
W. E. Nightingale  
Parthe Nightingale  
Aunt May  
Florence (as girl)  
Marianne Nicholson  
Henry Nicholson  
Lord Palmerston  
Sydney Herbert  
Liz Herbert  
Lady Lovelace  
Lady Canning  
Lady Castlerosse  
Mrs. Fullalove  
Sir James Clark  
Mrs. Gaskell  
Queen Victoria  
Dr. Sutherland

Renee Asherson  
Robert Flemmyng  
Frances Cuka  
Ursula Howells  
Deborah Makepeace  
Denise Buckley  
James Faulkner  
Joss Ackland  
Charles Kay  
Lynn Farleigh  
Justine Lord  
Ruth Rosen  
Valerie White  
Maureen Pryor  
Geoffrey Bayldon  
June Jago  
Petronella Barker  
Peter Jeffrey

Pearl Pringle  
Miss Elizabeth Bosanquet

Attendant  
Dr. Menzies  
Rev. Mother  
Miss Troit  
Lady volunteer  
Sister Elizabeth  
Jennings  
Mr. Wreford  
Cochney soldier  
Dying soldier  
Village women  
Sally  
Jake  
The Don  
Dr. Lewis  
Prostitute

Sandra Payne

Heather Canning  
Peter Copley  
David McKail  
Constance Chapman  
Marianne Stone  
Jennie Stoller  
Freda Dowie  
Arthur English  
Leslie French  
Walter Sparrow  
Hugh Walters  
Hilda Barry  
Valerie Minifie  
Valerie Holliman  
David Janson  
Ivor Roberts  
Nigel Hawthorne  
Sheila Grant

WRITER JOHN BOWEN: COSTUMES CHARLES KNOBE: SET DESIGNER JOHN DILLY: DIRECTOR DAVID REID: PRODUCER STELLA RICHMAN: EXECUTIVE PRODUCER LEWIS RUDD  
Southern Television Production

**4.50 New Series**  
**Soldier and Me**

BY DAVID LINE

**Conspiracy**

Jim saves a little foreign kid from a beating-up but the rescue plays havoc with his holiday.

And when the kid overhears a conspiracy involving a cripple and a sinister plot to kill, Jim and Soldier are on a very frightening trail indeed...

See *Stewpot Calling*... page 75

Jim  
Soldier  
Mrs. Woolcott  
Ron Nixon  
Dr. Nixon  
Gerrard  
Sander  
Cripple  
Mr. Figgis  
Desk Sergeant  
Librarian  
Shop manageress  
Van driver  
Gerry Sundquist  
Richard Willis  
Sally Sanders  
Murray Leach  
Richard Wilson  
Richard Ireson  
Constantin de Goguel  
Armitage Ware  
Stanley Dawson  
Robert Putt  
Nicole Penn-Symons  
Lorraine Peters  
Eddie Caswell

Music: DEREK HILTON: LIGHTING  
Cameraman RAY GOODE: SOUND PHIL  
Editor TONY HAM: DESIGNER  
MICHAEL GRIMES: DIRECTOR CAROL  
Producers BRIAN ARMSTRONG  
Canada Television Production

**5.20 Cartoon Time****5.35 Lussie****Avalanche**

Lussie and Forest Ranger Corey Stuart are caught in a giant avalanche when their truck skids off a mountain road.

Followed by **Weather Forecast**

**6.5 News**

New flashes from at home and abroad brought to your screen by the reporters, cameramen and newroom staff of Independent Television News.

**6.15 New Series**  
**Private Lives****DENIS MITCHELL**

A new weekly series in which Denis Mitchell meets interesting people. Tonight's film is about two very different men: Frank Rickards, a doctor, and David Craig, a controversial figure at Lancaster University.

The cameraman is Les Young, and the programme editor is Stan Challis.

Executive Producer DENIS MITCHELL  
Canada Television Production

**6.55 Songs for Sunday**

JOHN HANSON  
DAVID KOSOFF  
Light

David Kosoff retells Bible stories in the way only he knows how, and John Hanson sings popular songs for your enjoyment in this programme of words and music for a summer Sunday evening.

They are joined by Andrew Betts, Eileen Bates, Jacquely Chappell, Vonya Carlton, Colin Copperfield, Basil McFarlane and Adam Stirling.

Music is by Jerry Allen and the choreographer is Audrey Styler.

Designer DON DAVIDSON: Producer PETER HARRIS

ATV Network Production

**7.25 New Series**  
**The Top Secret Life of Edgar Briggs**

BY BERNARD MCKENNA, RICHARD LAING  
DAVID JASON in

**The Assassin**

Only two things are certain about acts of espionage. They bring confusion in their wake, and a counter-espionage man on the trail.

But seldom in spying history has there been a counter-espionage agent who adds to the confusion of every case until he brings it to a successful conclusion.

But such a man is Edgar Briggs - the man whose methods strike fear into friend and enemy alike. You will see why when he faces a plot to assassinate the head of the Secret Service in the first story of this new series tonight.

Greville  
Zameet  
Buxton  
Edgar Briggs  
Jennifer Briggs  
Cathy  
Commander  
Head waiter  
Assassin

Gary Waldhorn  
Ricardo Montez  
Michael Stainton  
David Jason  
Barbara Angell  
Elizabeth Counsell  
Noel Coleman  
John Gattrell  
Tony Hughes  
Maevie Leslie  
Ronald Mayer  
Peter Jolley

**Diners**

Designer TOM CARTER: Director BRYAN IZZARD: Producer HUMPHREY BARCLAY  
London Weekend Television Production

**7.55 Miss Nightingale**  
**See panel above****9.50 News**

Followed by  
**Weather Forecast**

**10.5 The Sunday Film**

ROD TAYLOR  
TREVOR HOWARD  
JILL ST. JOHN  
WILFRED HYDE WHITE in  
**The Liquidator**  
with David Tomlinson Eric Sykes  
Gabriella Licudi Akim Tamiroff

Intelligence man Mostyn persuades a former Tank sergeant, Boyzie Oakes, to take on an assignment to liquidate all known security risks. The lush apartment, and girls to match, that go with the job, are his for the asking.

Unfortunately, Boyzie is not the cold-blooded killer his reputation has led people to believe. He is forced to live by

his wits, becoming involved in one hair-raising adventure after another...

See film guide page 34

Boysie Oakes  
Mostyn  
Iris  
The Chief  
Quadrant  
Coral  
Griffin  
Sheriff  
R.A.F. officer  
Rod Taylor  
Trevor Howard  
Jill St. John  
Wilfrid Hyde White  
David Tomlinson  
Gabriella Licudi  
Eric Sykes  
Akim Tamiroff  
Richard Wattis

SCREENPLAY PETER YELDHAM:  
DIRECTOR JACK CARDIFF

**12.0 The Bible for Today**  
Presented by the Reverend Tom Gardiner.  
**Closedown**

**THE AUTUMN HARVEST**

**How good is the yield?**  
Are you, in fact, reaping the best reward from the fruits of a lifetime's endeavour? The purchase of an Immediate Annuity with even a part of your capital raises your standard of living for life. Here are comparative examples for a man and woman, each aged 60, and each having £5,000 to invest or purchase an Immediate Annuity payable half-yearly in arrears.

Sex	£5,000 Invested @ 13%	Gross Annual Income	Portion Taxable	Tax @ 33% per cent	Net Annual Income from Investments or Annuity
M	invested	£650	£650	£214.50	£435.50
M	purchased annuity	£878	£469	£154.77	£723.23
F	purchased annuity	£794	£465	£153.45	£640.55

\* Assuming other income covers allowances and no investment income surcharge

Sex	£5,000 Invested @ 13%	Gross Annual Income	Portion Taxable	Tax @ 33% per cent	Net Annual Income from Investments or Annuity
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F	purchased annuity	£794	£465	£153.45	£640.55

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SEPT. 16

**MONDAY**

Welcome back to lovable Bungle the bear and Geoffrey Hayes for a new series of that colourful children's programme, *Rainbow*

## Missing: the material facts for a Mr. and his Mrs.

THIS WEEK, *Mr. and Mrs.* host Derek Batey celebrates his own wedding anniversary - which presents him with a problem. Not the usual one of remembering the date, but of knowing the correct symbol for 24 years of married bliss.

Next year, of course, there's no problem when Derek and Edith celebrate their Silver Wedding Anniversary. And most reference books list many of the commodities which denote each passing year, such as:

First, cotton; second, paper; third, leather; fourth, fruit and flowers; fifth, wooden; sixth, sugar; seventh, woolen; eighth, salt; ninth, copper; 10th, tin; 11th, steel; 12th, silk and fine linen; 13th,

lace; 14th, ivory; 15th, crystal.

It also gets more expensive as you get older. After 20 years, the material is china, after 35 it's coral. It's ruby at 40 and, of course, gold at 50, diamonds at 60, blue sapphires at 65 and platinum at 70.

But that elusive two dozen still baffles Batey, and he asks anyone who knows what it is to write to him at Border Television, Television Centre, Carlisle CA1 3NT, and give the correct symbol for 24 years.

● If you're wondering what happened to 30, it's pearl - as you might find out when the partners in *Intimate Strangers* celebrate that anniversary in a new series, starting on Friday.

### 10.15 Danger Man

PATRICK MCGOOHAN in

#### Say It With Flowers

● RALPH SMART AND JACQUES GILLIES

There is sent to Switzerland . . . (black and white)

John Drake

Wallace

Caroline

Dr Bragansha

Krumenacher

Kasper

Meyer

Evans

Man in taxi

Duchler

Miss Wallace

Karl

EDITOR PETER YATES: PRODUCER

JOEY COLE

### 11.10 Galloping Gourmet

GRAHAM KERR

#### Stroganov

Graham Kerr cooks a personal favourite. ‡

### 11.30 Fit to Live

PAUL BRYERS

This programme looks at ways in which we can prolong our lives. For in Britain, the chances are that only one in three people will reach retiring age. ‡

CAMERAMAN GEOFF SELLING: SOUND  
FRAN PHIPPS, RON HUSSEY: FILM EDITOR  
OLAN WALLER: RESEARCHER VERONICA  
SHARWOOD: DIRECTOR MIKE CONNOR  
Southern Television Production

### 12.0 Anglia News

#### Rainbow New Series

GEOFFREY HAYES  
CHARMIAN DORE  
JULIAN LITTMAN  
STANLEY BATES  
CARL JOHNSON  
ROY SKELTON  
RAY C. DAVIS

#### Movement - General

BY JOHN KERSHAW

Charmian, Karl and Julian are back singing songs, plus all your old friends, and everything's introduced by Geoffrey Hayes. Ray C. Davis tells a story called *Three Wishes* by Alan Horrox. John Thistle and Valerie Haberdon are the puppeteers.

RESEARCHERS MARY AUSTEN, KATE MARLOW:

EDITORS AUDREY STARRETT, LEON THAU:

PRODUCER PAMELA LONSDALE

Thames Television Production

### 12.25 Larry the Lamb

#### Golf - Toytown Rules

Played with a clockwork ball . . .

PRODUCER FEMROCK DUTTON

### 12.40 First Report

ROBERT KEE

What's happening in the world this

lunchtime? Robert Kee reports.

NEWS EDITOR DAVID TUNE: ASSOCIATE

PRODUCER BOB HUNTER: PRODUCER

BARBARA SALES

ITN Production

Followed by

#### Weather Forecast

### 1.0 Emmerdale Farm

BY ANTHONY CROUCH

A van brings some surprises . . .

This week's cast:

Amos Brawley

Padgett

Henry Wilks

Mrs. Norris

Alison Gibbons

Annie Sugden

Sam Pearson

Matt Skilbeck

Stan Marsden

Ronald Magill

George Waring

Arthur Pentelow

Barbara Ashcroft

Carolyn Moody

Sheila Mercier

Take Townley

Frederick Pyne

Colin McCormack

DEVISER KEVIN LAFFAN: SCRIPT EDITOR

DAVID CRANE: DESIGNER DAVID

MCDERMOTT: DIRECTOR MICHAEL SNOW:

PRODUCER ROBERT D. CARDONA

Yorkshire Television Production

### 1.30 Mr. and Mrs.

DEREK BATEY

It's Derek's wedding anniversary this week—and perhaps today's competing couples will also have something to celebrate.

DESIGNER JOHN M. HENDERSON: DIRECTOR

WILLIAM CARTNER: PRODUCER DEREK

BATEY

Border Television Production

Programmes as Anglia except for:

**SOUTHERN** 10.0 Paulus; 10.15 Secret, 12.0 South News, Weather; 2.0 In Tune; 5.20 Wait Till Your Father Gets Home; 6.0 Day by Day; 10.30 Place in History; 11.0 Drama; 11.30 South News; 11.40 Guideline; 11.45 Farming; 12.15 Weather.

**MIDLAND** 10.30 Women Today; 10.55 Film - The Dragon Squadron; 11.10 Mr. Piper; 11.35 Forest Rangers; 12.0 Cartoon; 2.0 The Baron; 5.20 Anna and the King; 6.0 ATV Today; 10.35 Citizens' Rights; 11.5 Jull and Jack; 11.40 Ian Knox; 11.45 Romantic v Classic Art.

**YORKSHIRE** 9.40 Robinson Crusoe; 10.30 Ed Allen; 10.55 Paulus; 11.5 Jane Cooper - Hermit Girl; 2.0 Untamed World; 2.30 Kreskin; 5.20 Anna and the King; 6.0 Calendar; 10.30 Emmerdale; 11.25 Preludes; 11.55 Police Surgeon.

**LONDON** 9.55 Outlook; 10.40 Riptide; 12.0 Fable; 2.0 The Saint; 5.20 Me and the Champ; 6.0 Today; 10.30 Film - Chastity Belt; 12.10 Go And Do Likewise?

### 2.0

#### Take Better Photographs

SHAW TAYLOR

#### Summing Up

Shaw Taylor sums up the preceding programmes, helped by Jennifer Iles, a dancer with the Festival ballet. ‡

SCRIPT RBG MASON: DESIGNER GERRY

ROBERTS: PRODUCER FEMROCK DUTTON

ATV Network Production

### 2.30 Houseparty

Pull up a chair, pour yourself a cup of tea with the *Houseparty* people.

PROGRAMME ORGANISER PAT PHILLIPS:

FRANK CROUCH: DESIGNER

Southern Television Production

### 2.55 Bunny

Bunny is a little boy of five who has suffered severe brain damage from birth. For the past year and a half he has been undergoing a radical form of therapy which has been developed in the U.S.

The film concentrates on the very human story of a little boy struggling out of the dim world of the brain-damaged towards normality. Whether Bunny makes it all the way, no one knows, but he has improved enormously.

The film was produced and directed by Bunny's father, Frank Cvitanovich. ‡

CAMERAMAN MIKE FASH: SOUND SANDY

MCGRAH: EDITOR OSCAR WEBB: DIRECTOR/

PRODUCER FRANK CVITANOVICH:

EXECUTIVE PRODUCER JEREMY ISAACS

Thames Television Production

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PERSONAL SHOPPING THE BIG WAY





SEPT. 16

MONDAY

## They do like to be beside the seaside



This is one of ITV's rarest scenes. The beach at Bridlington, one of Yorkshire's most popular resorts, deserted save for two people in the height of the holiday season.

Relaxing for one lucky moment in the deck chairs are producer James Ormerod and leading lady Dorothy Tutin, taking advantage of a break in filming while a passing jet flies out of microphone range. They are engaged in the making of one of television's most ambitious productions, a 13-part serial adaptation of Winifred Holtby's novel *South*

*Riding*. Just as it wouldn't do for the noises of the Seventies to provide a background for a story of the Thirties, nor would it do for the fashions of today's holidaymakers to be glimpsed on the film. So the beach was banned to the public for the three days' filming - by order of the local council. Which has a slight ring of irony.

For the theme of *South Riding* is how the decisions of a council can affect the lives of people, rich and poor alike - and not always for the better. Though, in this case, the

holidaymakers didn't mind a bit.

Little could they realise, though, that the filming they watched was only the tip of the iceberg, for 107 artists with speaking parts and over another 100 producers, researchers and technicians were concerned in the making of *South Riding* for almost two years.

Bridlington - called in the story Hardrascliffe - was just one of dozens of locations over thousands of miles across Yorkshire at which filming took place for the serial which starts tonight

### 2.55 Tony Bennett

**At the Talk of the Town**  
with ANNIE ROSS

Tony's special guest is Annie Ross, the British jazz-singer actress with a selection including *Let Me Love You* and *More than I Know*.

Robert Farnon and his orchestra, provide the backing for the show. John Bunch is at the piano.

ASSOCIATE PRODUCER DEREK COX; DESIGNER GARY CLARK; DIRECTOR/PRODUCER PETER JONES; EXECUTIVE PRODUCER PETER JONES

Granada Television Production

### 4.25 Clapperboard

CHRIS KELLY

Chris Kelly looks at film robberies.

EDITOR GRAHAM MURRAY; DESIGNER GRAHAM; DIRECTOR DAVID WARWICK; PRODUCER MURIEL YOUNG

Granada Television Production

### 4.55 The Swiss Family Robinson

**A Time to Live and a Time to Die**

BY GERRY DAY, BETHEL LESLIE

Swiss finds one of the ship's goats in the forest.

CHRIS WIGGINS  
DIANA LE BLANC  
MICHAEL DUHIG  
RICKY O'NEILL  
HEATHER GRAHAM

DIRECTOR STANLEY B. OLSEN; PRODUCER DAVID MAYER

### 5.20 Walt 'Til Your Father Gets Home

**Bringing up Jamie**

An analyst convinces Harry he should reward his son's misdeeds.

### 5.50 News

### 6.0 About Anglia

A look at what's happening in the East of England. In the studio are Graham Bell, Jane Probyn and David Geary. John Duncanson presents the sports round-up and film reports come from Geoff Druett, David Henshaw, Greg Barnes and Judy Finnigan.

PRODUCTION TEAM VIC BIRTLES, ELVIN BAKER, BERNARD HOWSON, DAVID LEECH, PETER UNDERWOOD; EDITOR

Granada Television Production

### 6.40 Opportunity Knocks!

HUGHIE GREEN

The golden gate of opportunity, leading to fame and fortune beckons once again. And lining up at the portals beside last week's winner, are five acts new to television.

Calling out loud and clear is Catherine Howells, a 10-year-old cornet player from Albrington, near Wolverhampton. Answering in harmony are the Diment Sisters, a vocal/guitar duo from Loxton, near Axbridge, in the county of Avon.

Hoping to nudge his way through with a few laughs is Bill Nixon, a professional comedian from Bradford in Yorkshire. And there's more music from singer John Charles Edwards, from Higher Bebington, The Wirral, Cheshire, and Vic Lezal's Professionals - a fabulous nine-men-and-a-girl group from Oldham, in Lancashire.

Your opportunity comes at the end of the show, when your selection of the first, second, and third of tonight's contestants could win you £5 worth of Premium Bonds. Send your votes to: Opportunity Knocks! Thames Television Ltd., Teddington Lock, Middlesex, TW11 9NT.

Bob Sharples and his Orchestra provide the music, and the programme associates are Len Marten and Doris Barry.

DESIGNER GRAHAM GUEST; DIRECTOR BRUCE GOWERS; PRODUCER KEITH BECKETT

Thames Television Production

### 7.30 Coronation Street

A cold welcome for Len Fairclough... and a warm one for Idris Hopkins' wife

This week's cast:

Len Fairclough  
Annie Walker  
Minnie Caldwell  
Idris Hopkins  
Granny Hopkins  
Tricia Hopkins  
Jerry Booth  
Rita Littlewood  
Mavis Riley  
Bet Lynch  
Vera Hopkins  
Jimmy Graham  
Albert Tatlock  
Muriel Graham  
Robert Graham  
Pamela Graham  
Syd Greaves

Peter Adamson  
Doris Speed  
Margot Bryant  
Richard Davies  
Jessie Evans  
Kathy Jones  
Graham Haberfield  
Barbara Mullaney  
Thelma Barlow  
Julie Goodyear  
Kathy Staff  
Colin George  
Jack Howarth  
Anna Fox  
Anthony Silver  
Joanne Whalley  
Joe Belcher

WRITER H. V. KERSHAW; STORIES ESTHER ROSE, PETER TONKINSON; DIRECTOR LAWRENCE MOODY; PRODUCER SUSI HUSH

Granada Television Production

‡ indicates Repeat

### 8.0 Brotherly Love

BY ROY BOTTOMLEY AND TOM BRENNAN

KEITH BARRON  
DAVID SWIFT

It is possible, says Mike Hanson, to get on in this world - but heaven help you if you've a family who won't let you, especially if that family comes in the shape of a less than helpful brother.

Mike Hanson  
Eddie Hanson  
Sarah  
Waiter  
Keith Barron  
David Swift  
Bridget Armstrong  
Jay Neill

DESIGNER GORDON LIVESEY; DIRECTOR/PRODUCER DERRICK GOODWIN

Yorkshire Television Production

### 8.30 World In Action



Always at the heart of the action, *World In Action* reporters are out and about the world now, wherever the news is happening.

EXECUTIVE PRODUCER GUS MACDONALD  
Granada Television Production

### 9.0 New Series South Riding

BY WINIFRED HOLTBY

DRAMATISED BY STAN BARSTOW

DOROTHY TUTIN  
HERMIONE BADDELEY  
and NIGEL DAVENPORT in

**The Powers That Be**

Summer 1932: This new series delves deep into the lives of the people of the South Riding of Yorkshire, in a period of poverty and change. There are new forces at work inside the council chamber, whose decisions are to affect the lives of workmen and gentry alike.

But for Robert Carne, gentleman farmer, old traditions die hard. Carne, whose aristocratic wife is in a mental home, is against changes of any kind. And he uses all his councillor's powers to halt them.

Also into this tapestry of conflict comes Sarah Burton, a blacksmith's daughter who made good. She won a university scholarship and moved to London. Now she is returning to seek a place as headmistress in the local girls' grammar school. Drama that triumphed over pain: see page 16

Midge Carne  
Syd Mail  
Lovell Brown  
Horace Turner  
Judi Bowker  
Roy Kinnear  
Richard Borthwick  
Kevin Brennan

Ald. Mrs. Beddows  
Ald. Anthony Snaith  
Cllr. Alfred E. Huggins  
Sir Ronald Tarkington  
Cllr. Robert Carne  
Ald. Jos Astell  
Cllr. Capt. Gryson  
Bessie Warbuckle  
Dr. Campbell  
Ald. Tadman  
Rev. Millward Pechover  
Sarah Burton  
Nelly Huggins  
David Brownlow  
Hermione Baddeley  
John Cater  
Clive Swift  
David Hutchison  
Nigel Davenport  
Norman Jones  
Leon Sinden  
Jenny Nevinson  
John Rae  
Kenneth Waller  
Norman Scafe  
Dorothy Tutin  
Liz Smith  
Bernard Horsfall

DESIGNERS JANE MARTIN, CHRIS GEORGE, GORDON LIVESEY; DIRECTOR ALASTAIR REID; PRODUCER JAMES ORMEROD

Yorkshire Television Production

### 10.0 News at Ten

The House of Secrets, page 24

Followed by **Weather Forecast**

### 10.30 The Brian Connell Interviews

SIR STANLEY ROUS

Tonight's guest is Sir Stanley Rous, who has just retired as President of the International Federation of Association Football. A former schoolmaster, he was secretary of the Football Association from 1934 to 1961.

DESIGNER PETER FARMAN; DIRECTOR PETER TOWNLEY

Anglia Television Production

### 11.0 Pathfinders

ROBERT URQUHART in

**Sweets from a Stranger**

BY HAZEL ADAIR

The Pathfinders have an unusual ally. ‡ W/Cmdr. MacPherson

Sqdn. Ldr. Dr. Saxon  
Dr. Anderson  
Flt. Lt. Doug Phillips  
Robert Urquhart  
Jack Watling  
Geoffrey Bayldon

Kleinert  
Grete  
Flt. Sgt. Frank Wilson  
P.O. John Evans  
Hans  
Liz Foster  
Flt. Sgt. Reg Crawford  
Christopher Cazenove  
Morris Perry  
Shirley Stelfox  
Johnny Briggs  
Mike Lewin  
Brent Oldfield  
Tamara Ustinov  
Stephen Bill

DIRECTOR HARRY BOOTH

### 11.55 The Big Question

Graham Bell talks to the Very Reverend Alan Webster, the Reverend Edmund Banyard and the Reverend Eric Doyle, O.F.M. ‡

**Closedown**









SEPT. 17

**TUESDAY**

Don Taylor talks it over with David and Maureen

## Schooldays may be happy - but TV times are great

TONIGHT's play, *The Person Responsible*, features Earl and Samantha Freely, a brother and sister at a Birmingham comprehensive school. A bit of type casting. For David and Maureen O'Grady, who play the parts, are the real-life equivalents. The only difference is that the screen characters have serious emotional problems, while David and Maureen enjoy a happy, untangled family life.

In fact, director Don Taylor picked them for their "naturalness and personality" from more than 100 children he interviewed in three schools.

This brief excursion into showbusiness

meant a breathless trip to London for the O'Grady kids while it was filmed. After a day at the studio, they would return with their mother to a Hampstead hotel to polish their lines and have a well-earned rest. Just in time for a swift shopping spree in Oxford Street before facing the cameras again. But they're saving most of their acting fees to buy new school uniforms, the rest will be put in a building society. David (12) and Maureen (13) enjoyed their television roles immensely. Their verdict: acting is "great fun" and "quite easy, really" - particularly if you don't have to stick too closely to the script!

### 1.30 Jason King

#### An Author in Search of Two Characters

by DENNIS SPOONER

A film script comes to life...

James King  
Andrew Hughes  
Sue Lloyd  
Neil McCarthy  
Roy Kinnear  
Brian Grellis

Peter Wyngarde  
Dudley Foster  
Ivor Dean  
Liz Fraser  
Sue Lloyd  
Neil McCarthy  
Roy Kinnear  
Brian Grellis

Director: CYRIL FRANKEL; PRODUCER: YIP HIRMAN

### 4.25 Lift Off with Aysha

AYSHA BROUGH  
ERASMUS OSCAR  
THE KIKI DEE BAND  
MIZZARD

Aysha Brough with more of that busy stuff!

Backing vocals are by Lynn Garner and Paul Fawkes, the music director is Derek Gibson, and the arranger is Gerry Allison.

Researcher: DAVID WASON; GRAPHICS: JON LEITCH; DESIGNER: DAVID BUXTON; EDITOR: MIKE MANSFIELD; PRODUCER: ANNE YOUNG

Canada Television Production

### 4.50 Magpie

SUSAN STRANKS  
DOUGLAS RAE  
WICK ROBERTSON

Today, in another film of Magpie's winter tour of the U.S., Doug joins the other runners on the Colorado river.

Newsdesk.

Directors: GRAEME DUCKHAM, EDWARD AUDREY STARRETT, PETER RANDALL; PRODUCER: RANDAL BEATTIE

Thames Television Production

### 5.20 Arthur of the Britons

OLIVER TOBIAS in  
The Swordsman

by DENNIS SPOONER

Arthur faces a deadly swordsman.

Oliver Tobias  
Michael Gothard  
Jack Watson  
Martin Jarvis  
Alfie Bass  
Ella Smith  
Tony Beckley

Director: MIDNEY HAYES; PRODUCER: MIDNEY HAYES; EXECUTIVE PRODUCER: MIDNEY HAYES

Thames Television Production

### 5.50 News

### 6.0 About Anglia

The studio team of Jane Probyn, David Geary and Graham Bell present a round-up of East of England news. Michael Hunt gives the weather prospects and David Geary presents the feature, *Police Call*.

### 6.35 Crossroads

Life as a new father is not all happiness and light.

This week's cast:

Meg Richardson  
David Hunter  
Diane Parker  
Vince Parker  
Stan Harvey  
Brian Jarvis  
Amy Turtle  
Irene Summers  
Jane Smith  
Wulf Harvey  
Mr. Keeley  
Mrs. Keeley  
Bart Fisher  
Rachel Fisher  
Councillor Williams  
Sandy Richardson  
Sheila Mollison  
Vera Downend  
Michel Morris  
Martin Bell  
Mrs. Witton

Noel Gordon  
Ronald Allen  
Susan Hanson  
Peter Brookes  
Edward Clayton  
David Fennell  
Ann George  
Melissa Stribling  
Sally Adcock  
Morris Parsons  
Charles Lamb  
Adele Strong  
David Henry  
Diana King  
Alan Garrard  
Roger Tonge  
Sonia Fox  
Zeph Gladstone  
Keith Buckley  
Christopher Douglas  
Jo Richardson

WRITERS: PETER LING, MICHALA GREES, DAVID GARFIELD, MALCOLM HULKE; DIRECTOR/PRODUCER: JACK BARTON

ATV Network Production

### 7.0 My Good Woman

LESLIE CROWTHER  
SYLVIA SYMS in

#### Blind Date

by RONNIE TAYLOR

Taking two girls out on the same night can be a problem...

Sylvia Gibbons

Clive Gibbons

Bob Berris

Sandra

Barman

Sylvia Syms

Leslie Crowther

Glyn Houston

Hilary Crane

Frank Coda

DESIGNER: JAMES WEATHERUP; DIRECTOR/PRODUCER: RONNIE BAXTER

ATV Network Production

Programmes as Anglia except for:

**SOUTHERN** 10.0 Play the Game, 10.25 Paulus, 10.40 Alphabet Soup, 11.5 Unnamed World, 12.0 South News, 3.30 The Saint, 5.20 Sinbad Jr., 5.25 Crossroads, 6.0 Day by Day, 6.35 Protectors, 7.35 Hawkins, 12.15 South News, 12.25 Weather, Guideline.

**MIDLAND** 10.0 Play the Game, 10.25 Stingray, 10.50 The Osmonds, 11.15 Cartoon, 11.20 The Enchanted House, 12.0 Father Paschal, 3.30 Marcus Welby, 5.20 I Dream of Jeannie, 6.0 Today, 7.30 Film - Gunsmoke.

### 7.30 Hawkins

JAMES STEWART in

#### Murder on the 13th Floor

Memories of an old romance stir in Billy Jim Hawkins.

See film guide, page 34

Billy Jim Hawkins

R. J. Hawkins

Jenny Burke

Julian Maynard

David Burke

James Stewart

Strother Martin

Teresa Wright

Jeff Corey

Andrew Parks

### 9.0 Telling It Like It Is: Cudlipp's Crusade

Sir Hugh Cudlipp, although no longer a crusading Fleet Street editor, examines some of the problems of the ordinary man in the street.

See Inside Television, pages 30, 31

CAMERAMAN: MIKE WHITTAKER; FILM

EDITOR: ROGER JAMES; RESEARCHER: ASHLEY

BRUCE; DIRECTOR/PRODUCER: JOHN

GOLDSCHMIDT

ATV Network Production

### 10.0 News at Ten

Followed by

#### Weather Forecast

### 10.30 The Person Responsible

by ELLEN DRYDEN

KENNETH HAIGH

GWEN WATFORD

LYNN FARLEIGH

Michael is anxious to make a success of his new appointment as headmaster. But his personal and professional difficulties are certain to clash...

Philippa Beasley

Michael Beasley

Frances Chapman

Geoff Bonworth

Gipsy

Miss Carter

Postman

Samantha Freely

Earl Freely

Lynn Farleigh

Kenneth Haigh

Gwen Watford

Neville Jason

Celia Hewitt

Elizabeth Benson

Jeffrey Holland

Maureen O'Grady

David O'Grady

DESIGNER: KEN WHEATLEY; DIRECTOR: DON TAYLOR; PRODUCER: NICHOLAS PALMER

ATV Network Production

**YORKSHIRE** 9.35 Arthur, 10.0 Play the Game, 10.30 I'd Allen, 10.55 Felix, 11.5 Pride of Place, 11.35 Skippy, 3.0 Randall and Hopkirk, 3.55 About Britain, 5.20 Hogan's Heroes, 6.0 Calendar, 6.35 Crossroads, 7.0 My Good Woman, 7.30 Cartoon Time, 7.35 Film: Shaft - The Executioners.

**LONDON** 10.0 Play the Game, 10.25 Film - Dead Man's Evidence, 12.0 Fable, 3.25 Marcus Welby M.D., 5.20 Dusty's Trail, 6.0 Today, 7.30 Film: 12.15 Go And Do Likewise?

### 11.30 Professional Wrestling

Kent Walton at the ringside introduces another late-evening session of wrestling from Brent Town Hall, Middx.

WELTERWEIGHT:

Eddie Capelli (Wimbledon)

v. Dick Conlon (Kent).

HEAVYWEIGHT:

Gargantua v. Riley Romany (Ashford).

DIRECTOR: STEVE MINCHIN

Thames Television Production

### 12.15 Reflection

The speaker is the Reverend Alfred Bull of St. Mary Magdalen, Ipswich.

Closedown

## Why Are You A Bore?

A FAMOUS author and educationalist reports that there is a simple technique of everyday conversation which can pay you real dividends in both social and professional advancement. It works like magic to give you added poise, self-confidence, and greater popularity.

According to this author, many people do not realise how much they could influence others simply by what they say and how they say it. Those who realise this radiate enthusiasm, hold the attention of their listeners with bright, sparkling conversation that attracts friends and opportunities wherever they go. After all, conversation has certain fundamental rules and principles—just like any other art. The good talkers whom you admire know these rules and apply them whenever they converse. Learn the rules and make your conversation brighter, more entertaining and impressive.

To acquaint more readers with the easy-to-follow rules for developing skill in everyday conversation, the author has printed full details of this interesting self-training method in a 24-page book "Adventures in Conversation," which will be sent free to anyone who requests it. The address is: Conversation Studies (Dept. TVC5), Marple, Stockport.





SEPT. 18

WEDNESDAY

## It's a tall order for the Wills winner

money means top stars. That's why mean aces Charles Coody and Tom Wiggott fly in to compete in the Wills golf championship at King's Norton, near Birmingham today. Coody was the only American in the last year but that did not stop him winning in a thrilling finish. Wiggott, the 1973 British Open champion, will be competing in his first event in this country. A cheque for £4,000 will literally drop from the skies for the winner - the sky-diving girls will land, hopefully, just before the presentation of the

In addition to the £25,000 prize money is a side-stake in the shape of a high-powered motor bike for the competitor to get a hole-in-one.

But the sponsors are on a good thing here: "This has only been achieved twice here since the course was opened five years ago," says club professional John Wiggott, who supplied our detailed drawings of the greens to watch.

Wiggott, now 58, retired from the international circuit several years ago, but will compete in this event. Last year he finished 30th.

King's Norton was also the venue of this competition last year and over 15,000 people watched over the four-day period.

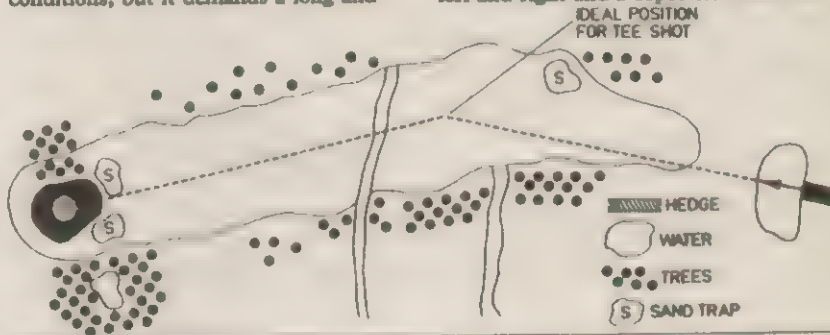
The winner could really walk tall: favourites are the American Coody and Weiskopf, both are well over six feet, while the main British challenge is expected to come from Peter Oosterhuis, who is 6ft. 5in.

Former winner Tony Jacklin, Maurice Bembridge, based a few miles away at

## COULD BE LUCKY FOR SOME...

The 13th hole (551 yards; par 5): Reachable in two shots under ideal conditions, but it demands a long and

accurate tee shot. The green has a difficult entry; dog-leg left, bunkered left and right and a copse on both sides.



Little Aston and who had a course record 64 in the U.S. Masters Tournament this year, Bernard Gallacher, Dutch Open

champion Brian Barnes, Peter Townsend and Brian Huggert are also in a top-quality field.

## 10 One in Every Two of Us

death from heart disease inevitable? The film looks at what is being done to reduce the dangers.

MAN BRUCE PARSONS: EDITOR  
REDFERN: WRITER/DIRECTOR  
STOREY: PRODUCER JAMES CARR

## 10.35 One Man's Band

Cadona, at 57, makes his living in a unusual way... as a one-man band. It's a case of following in father's footsteps, as father was John Cadona, the famous busker in Britain in his

John Cadona played in the streets of Edinburgh, earning a living as a one-man band. Son Tom did the same, dividing up the pitches with his father for more than 30 years.

PRESENTER ALEX DICKSON  
EDITOR RICHMOND HARDING  
Television Production

## 10.0 International Golf

### W. D. and H. O. Wills' Open Tournament

The ITV cameras are at the King's Norton course in Birmingham for the start of the W. D. and H. O. Wills Open Golf Tournament, with £25,000 in prize money at stake.

Last year's winner, Charles Coody from Texas, is back trying to make it two in a row. Tony Jacklin, Peter Oosterhuis, Tom Wiggott and the rest of the top international field will be doing their best to surpass him. John Jacobs, Ben Wright and Arthur Montford are the

PRODUCERS HECTOR STEWART, TIM BROWN, GUY CAPLIN: EXECUTIVE PRODUCER LAWRIE HIGGINS  
Independent Television Sports Production

## 12.0 Anglia News

### 12.5 Rainbow

### Movement - Round and Round

Jeffery and Bungle have fun with some songs, Charmian, Karl and Julian sing about roller skates and bicycles, and Sally and Jake go for a ride on a roundabout.

## 12.25 The Adventures of Rupert Bear

### Rupert and the Experiment

Rupert gets into a jam and provides Rupert and Raggety with some uncomfortable moments.

Marcus Webb's story is narrated by Bob Bennett.

PRODUCERS MARY TURNER, PRODUCERS  
TURNER, JOHN READ

## 12.40 First Report

ROBERT KEE

Latest news from around the world this lunchtime, presented by Robert Kee. Plus weather outlook, and the latest Financial Times index of share prices.

### Followed by Weather Forecast

## 1.0 Crown Court

### Strange Past

BY DAVID PINNER

Olive Roodie was brutally murdered on St. Valentine's Day, 1957. She and Betty Tring had been rivals for the affections of Tom Strafford. Was that why she was killed?

If Betty didn't do it, who else did and why?

This week's cast:  
Mr. Justice Mitchener  
Andrew Logan, QC  
Martin O'Connor  
Tom Strafford  
Billy Robson  
Joseph Tring  
Chief Supt. Duncan  
Dr. Stone  
Moses Grumbleton  
Betty Tring  
Magnus Benjamin  
Clerk of Court  
Jury foreman  
Court usher  
Court reporter

RESEARCHER ALEX MARSHALL: DESIGNER  
KNOWLES BENTLEY: DIRECTOR PRUDENCE  
FITZGERALD: PRODUCER JONATHAN POWELL  
Granada Television Production

## 1.30 Marked Personal

Mary tries to help Flo solve her problem. Sooner or later her daughter is sure to find out the cause. So why hide it? For cast, see Tuesday.

Programmes as Anglia except for:

SOUTHERN 10.0 Foreign Flavour; 10.25 Hammy Hamster; 12.0 South News, Weather; 5.20 Sinbad Jr.; 5.25 Crossroads; 6.0 Day by Day; 9.0 Hawaii Five-O; 11.25 Golf; 11.55 South News; 12.5 Weather, Guideline.

MIDLAND 10.0 Foreign Flavour; 10.25 Film - City; 10.50 Merrie Melodies; 6.0 ATV Today; 11.25 Golf Highlights; 11.55 Gordon Bailey.

YORKSHIRE 9.35 Outlook; 10.0 Foreign Flavour; 10.30 Ed Allen; 10.55 Cartoon; 6.0 Calendar; 11.25 Golf.

LONDON 9.35 Outlook; 10.0 Western Civilization; 10.25 Cartoon; 10.35 Woodbina; 12.0 Pable; 6.0 Today; 12.20 Go And Do Likewise?

## 2.0 Sports Special

Featuring a double sporting bill from Birmingham and Ayr.

### W. D. and H. O. Wills Open Golf Tournament

More live coverage of the day's play.

### Racing from Ayr

Racing guide John Rickman, race reader Raleigh Gilbert, commentator Ken Butler, reporter Brough Scott, and Peter Moor are on hand for:

2.30 Sandgate Stakes (1m.)  
3.0 Doonside Cup (1m. 3f.)  
3.30 Ladbroke Holidays H'cap (1m.)  
4.0 Craigengillan Nursery H'cap (6f.)

DIRECTOR (AYR) TED WILLIAMSON

Independent Television Sports Production

## 4.20 Little Big Time

FREDDIE GARRITY in

### Freddie's Joke Hall of Fame

BY DAVID MCKELLAR

Professor Frantic has magic in his fingers. Mitch Murray and Peter Callander wrote the original songs and Mike Vickers is the musical director.

Freddie Garrity  
Stupid Nana  
Professor Frantic  
Sir Jasper Nastybones  
Mr. Inout Pending  
Miss Penny  
The accountant  
Designer GREG LAWSON: DIRECTOR  
COLIN NUTLEY: PRODUCER ANGUS WRIGHT  
Southern Television Production

Pete Birrell  
Frankie Holmes  
Kevork Malikyan  
Bob McBain  
Penelope Nice  
Peter Robert Scott

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SEPT. 18

WEDNESDAY

## Frankie and Johnny

## are more than just good friends



Johnny and Frankie with tonight's sexy Scandinavian guest, Julie Ege

"OLE red eyes is back." Not our words - we wouldn't dare - but star scriptwriter Johnny Speight's. He's talking about his great pal and comedy idol, Frankie Howerd, who deals culture a deadly blow tonight and sets Shakespeare spinning in his grave with *Francis Howerd in Concert*. Speight and Howerd are something of a mutual admiration society.

Says Johnny: "I rank Frank with W. C. Fields, Groucho Marx and a handful of others as one of the world's funniest men. He's a Falstaffian figure, full of pathos. In him, you can see Everyman's pomposity, foolishness and vulnerability."

Says Frankie: "Johnny is a major talent. It's marvellous working with him again on this show. All I hope is that his stuff isn't too controversial. I don't want to upset the whole country. I'm supposed to be lovable Francis."

Howerd virtually "discovered" Speight 20 years ago, languishing in an insurance firm, and introduced him to comedian-scriptwriter Eric Sykes and *Steptoe* creators Ray Galton and Alan Simpson - all of whom thought his work "very promising". Since then, the author of *Till Death Us Do Part* and *Curry and Chips* has never looked back.

Speight repaid Howerd by writing him some memorable material for stage, radio and television. His brilliant political sketch for TV's *That Was The Week That Was* helped Howerd sail out of a temporary career doldrums and on to huge success in the unlikely realm of satire.

### 4.50 The Kids from 47A

#### The Deadline

THE DEADLINE

The kids get involved with newspapers.  
 Christine McKenna  
 Nigel Greaves  
 Russell Lewis  
 Gaynor Hodgson  
 Chris Range  
 Sally Ann Marlowe  
 Joan Newell  
 Lloyd Lambie

SCRIPT EDITOR GAIL RENARD; DESIGNER  
 CHEN HICKSON; DIRECTOR JONATHAN  
 WRIGHT MILLER; PRODUCER  
 EDWARD BRAMALL

Network Production

### 6.20 University Challenge

#### LAMBER GASCOIGNE

Here's your starter... University College London meet Balliol College Oxford in the second semi-final.

RESEARCHER PETER WEIL; DIRECTOR

ANDREW LINDSAY; PRODUCER

ANDREW LINDSAY

Canada Television Production

### 5.50 News

#### 6.0 About Anglia

News from the East of England.

Tonight's programme includes *Midweek Mail* in which Graham Bell and Sue Probyn present your letters, telephone calls and comments. Write to: *Midweek Mail*, Anglia Television Ltd., Norwich NOR 07A.

### 6.35 Crossroads

See Smith tries to help the Keeleys. For this week's cast, see Tuesday.

### 7.0 Survival

ROBERT DOUGAL

#### The Fisherman's Canaries

Canaries plummet from 50 feet into the sea for fish... puffins with rainbow summer beaks clown on the cliffs, but underwater they fly like hawks.

In the Shetlands, site of Europe's largest seabird colony, these are just two of the species facing a lethal threat from jumping poisons in the sea. A miner has a canary to warn him of toxic gas. We save the seabirds as a warning of what we are doing to the sea.

Introduced by Robert Dougal.

EDITOR MALCOLM PENNY; CAMERAS

ANDREW LINDSAY AND ELIZABETH BOMFORD;

EDITOR RAY HOLMES

Canada Television Production

### 7.30 Coronation Street

Is Rita Littlewood willing to be the other woman in Jimmy Graham's life? For cast, see Monday.

WRITER LESLIE DUXBURY

### 8.0 Francis Howerd in Concert

An hour of culture brought to you by...

FRANKIE HOWERD

Guests JULIE EGE

JOHN LE MESURIER

KENNY LYNCH

The Roy Gunson Dancers

Renowned for the quality of its drama and the calibre of actors it attracts, Yorkshire Television proudly announces yet another theatrical coup - an exclusive appearance by that well-known thespian, Mr. Francis Howerd. For the next hour, Mr. Howerd will be clobbering you with an outburst of artistic versatility such as the world has never seen.

Helping him mount this breathtaking display are steaming Julie Ege, scheming John Le Mesurier and screaming Kenny Lynch. So let Francis and his friends lead you into the realms of higher thought.

Ken Jones and his itinerant musicians provide uplifting music, and choreographer Roy Gunson keeps his dancers on their toes.

WRITERS JOHNNY SPEIGHT,

BARRY CRYER; DESIGNER

COLIN PIGOTT; DIRECTOR VERNON

LAWRENCE; PRODUCER DUNCAN WOOD

Yorkshire Television Production

### 9.0 The Police Story

CLAUDE AKINS

PAUL BURKE in

The Ten-Year Honeymoon

A normally carefree cop starts taking chances, till finally he takes one chance too many. What could possibly motivate such strange behaviour?

Ken Shaner and Al Boyd have been buddies on the force for 10 years. But lately Shaner has been acting oddly.

Shaner

Boyd

Elizabeth Shaner

Sgt. Dias

Sgt. Glasser

Orsini

Dought Haxton

Dowell

Claude Akins

Paul Burke

Verna Bloom

Michael Baseleon

Ben Hammer

Pepper Martin

Anthony James

Philip Kenneally

### 10.0 News at Ten

Followed by

Weather Forecast

### 10.30 Football

Highlights of one of tonight's top games. The commentator is Keith Macklin.

DIRECTOR GEOFF HALL

Independent Television Sports Production

### 11.25 Drive-In

SHAW TAYLOR

TONY BASTABLE

RICHARD HUDSON-EVANS

Drive-in visits a North London coach-builders to look at their work.

MOTORING CORRESPONDENT ERIC DYMOCK;

EDITOR RICHARD HUDSON-EVANS;

DIRECTORS GEORGE SAWFORD, BOB SERVICE,

JOHN PHILLIPS; PRODUCER JIM POPE

Thames Television Production

### 11.55 Golf Highlights

W. D. and H. O. Wills

Open Golf Tournament

Highlights from the best of the first day's play at King's Norton.

### 12.5

#### Your Music at Night

Presented by the Nigel Brooks Singers.

Closedown



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Independent Television Publications Ltd., 1974

## WORLD'S TINIEST HEARING AIDS!

New company plans low-cost "invisible" hearing help

Those who are not really deaf, but who strain to hear at times should take advantage of a wonderful offer. A company called Hidden Hearing have produced a little book called *Better Hearing*—at Sensible Prices. It describes and illustrates new tiny low-cost correctors and clarifiers and will be sent quite free and without obligation to anyone filling in the coupon below. If you are looking for something to help you hear clearly again then you don't need a conventional hearing aid. A tiny Clarifier could give you such marvellously clear, natural hearing. Don't buy an expensive hearing aid—post the coupon below and learn how you could hear clearly again—at a sensible price!

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County..... Age.....

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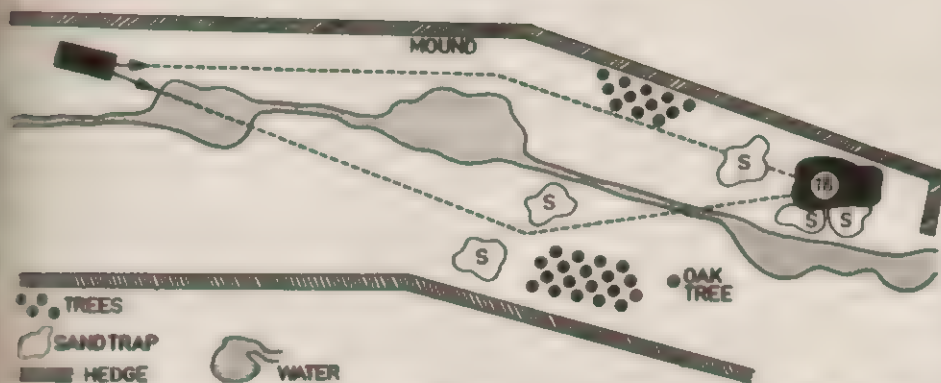
POLICE





SEPT. 19

THURSDAY

**WILLS OPEN: The Long and the Short of it**

16th hole (377 yards: par 4) can be played two ways, either to the right or left of the stream and pools. Long hitters play on the

left of the stream, between pool and grassy mound, but the drive needs to carry 220 yards to pass the pool. Short hitters play to the right, but this leaves a difficult approach because over to the left of the green it is out of bounds.

**CAPTAIN JAMES COOK**, the celebrated English explorer and mariner, kept accurate accounts of his voyages. Today, 200 years later, you can re-live those exhilarating moments in history by joining Cook on his travels in a new animated series.

Cook, the son of a poor Yorkshire labourer, made three epic voyages of discovery to chart the Pacific and Atlantic oceans. His findings are still used.

The Royal Society published his works, and on this, and other accounts kept by Cook's fellow travellers, the series is based.

Cook already had a distinguished naval career before he was commissioned to take observers to Tahiti in 1768.

In 1779, Cook was on his third epic voyage. He rediscovered the Hawaiian group of islands and decided to winter there, anchoring in Kealahou Bay on January 17. He sailed again on February 4, but put back for repairs and was killed in a scuffle with natives.



### 10.30 To Serve the Mariner

A look at the work of Trinity House.

### 10.35 Encore for the Mighty Organ

DAVID GEARY

During the Thirties and Forties, the organ rang out in cinemas throughout the country. But where are they now? This programme looks at how, a quarter of a century later, the great cinema organs are on to entertain their fans.

WRITER RESEARCHER RON OLSEN:

FILM EDITOR MICHAEL O'HALLORAN:

PRODUCTION TERRY ALDEN

Anglia Television Production

### 11.0 International Golf

W. D. and H. O. Wills' Open Tournament

TV cameras follow the play as the world's top golfers battle it out on the second day of the Wills' Open at King's Norton Golf Club.

### 12.0 Anglia News

### 12.5 Rainbow

SORCHA CUSACK

Movement - Up and Down

Geoffrey shows Bungle an up and down action game. Charmian, Karl and Julian sing *Jump Up and Down* and Sorcha Cusack tells a story called *Pepper and Ink* by Ruth Ainsworth.

### 12.25 New Series

### Capt. Cook's Travels

BY ZORAN PERISIC, BASED ON THE JOURNALS OF CAPTAIN JAMES COOK

The year is 1768. France and Britain, rivals for power across the whole world, eye each other warily across the narrow English Channel. Now, when the air is alive with mariners' stories about an unknown continent lying somewhere in the vast South Pacific, the British government is determined that such a prize - if it exists - shall not fall to the French.

Will the British send a fleet of warships to the other side of the world, or will they disguise their intentions? And if the Admiralty in London does send an expedition, who is to command it?

The narrator is Edward Judd.

CAMERAMAN JOHN MARSDEN: DESIGNER

EDITOR: FILM EDITOR WILLIAM

TEST EXECUTIVE PRODUCER PETER

GRIMMOND: DIRECTOR ZORAN PERISIC

### 12.40 First Report

ROBERT KEE

Robert Kee presents a look at the latest news, and the *Financial Times* index.

Followed by

Weather Forecast

### 1.0 Crown Court

Strange Past

Betty Tring has been tried and acquitted on the charge of murdering her rival Olive Roodie. Now, 17 years later, her former lover, Tom Strafford, stands trial for the same crime.

For cast, see Wednesday.

### 1.30

### General Hospital

Dr. Hunt's amnesiac patient has a visitor who gives everyone a shock. The drugs theft causes dissension among the senior doctors. *This week's cast:*

Dr. Armstrong  
Mr. Parker Brown  
Dr. Hamlyn  
Dr. Bywaters  
Dr. Chitapo  
Dr. Morley  
Dr. Hunt  
Dr. Smith  
Sister Washington  
Sister Scott  
Staff Nurse Holland  
Nurse Blake  
Nurse Larnox  
Nurse Webster  
Roger Bates  
Shirley Bishop  
Derek Bishop  
Mrs. Anderson  
Mrs. Gannet  
Det.-Con. Collis  
Secretary

David Garth  
Lewis Jones  
Veronica Hurst  
Tony Adams  
Jason Rose  
Donal Cox  
Petra Davies  
Fredric Abbott  
Carmen Munro  
Gillian Webb  
(Pippa Rowe)  
Penny Barrett  
Amanda Jessel  
Daphne Lawson  
Michael Culver  
Norma Streader  
Robert Oates  
Jean Marlow  
Judith Bruce  
James Walsh  
Anne White

WRITER DONALD JAMES: SCRIPT EDITOR  
DICK SHARPLES: DESIGNER DON FISHER:  
DIRECTOR RON FRANCIS: PRODUCER  
VICTOR MENZIES

ATV Network Production

### 2.0 Sports Special

### W. D. and H. O. Wills' Open Golf Tournament

More live coverage.

Racing from Ayr

Main race on the card today is the Ladbroke Ayrshire Handicap.

2.30 Troon Stakes (7f.)

3.0 Jack Jarvis Memorial Nursery H'cap (1m.)

3.30 Ladbroke Ayrshire H'cap (1m. 3f.)

4.0 Harry Roseberry Challenge Trophy (5f.)

### 4.25 The Romper Room

MISS ROSALYN

Fun, games and stories for younger children with Miss Rosalyn.

Anglia Television Production

### 4.50

### The Merrie Melodies Show



Three more cartoon capers.

† indicates Repeat

### 5.20 45

KID JENSEN

with 10 CC

THE GLITTERBAND

PETER SARSTEDT

THE KIKI DEE BAND

The Glitterband plays *Just for You* while Peter Sarstedt sings the reissue of his 1968 chart topping hit *Where Do You Go To My Lovely?* Also featured today are the Kiki Dee Band and 10 CC. Derek Hilton is the music director and Zig Zag dance to choreography by Ken Martyn.

DESIGNER DAVID BATLEY: DIRECTOR PETER

WALKER: PRODUCER MURIEL YOUNG

Granada Television Production

### 5.50 News

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SEPT. 19

THURSDAY

## Tuck in—that's an order

Orders went out to the actors before shooting the scene, for tonight's final episode of *The Secretors*. "Eat nothing. Skip all meals."

The instructions came from producer Wilf Greatorex. "I've had too many eating scenes ruined by actors with full stomachs," he explains. "Then we waste time hanging about for another meal to be prepared."

"I had 10 spare chickens in reserve this time. We sent them all back to the canteen for we got the scene first time. It only needs the slightest suggestion to poor food, or an actor who has eaten beforehand and can't stand the thought of another meal, and the camera picks it up immediately."

Enjoying the culinary delights of the TV canteen are Peter Egan, Heather Wright and Robert Urquhart.



## 6.0 About Anglia

William Bell and the *About Anglia* team each news from the East of England today.

The regional bulletin is presented by David Geary with film reports by Geoff Jettett, David Henshaw, Greg Barnes and Judy Finnigan.

## 6.20 Arena

MIAN CONNELL

Every Thursday *Arena* provides a forum for experts on home and foreign affairs.

Anglia Television Production

## 6.35 Crossroads

Business comes before pleasure for Irene Summers. When Vince Parker makes a social call, he receives a firm rebuff.

For this week's cast, see Tuesday.

## 7.0 Cartoon

## 7.5 The Six Million Dollar Man

LEE MAJORS in

### The Solid Gold Kidnapping

A billion dollars in gold bullion is the ransom demanded for freeing a kidnapped Presidential adviser.

See film guide, page 34

Lee Austin  
Lee Goldman  
Rudy Wells  
Erica Bergner

Lee Majors  
Richard Anderson  
Alan Oppenheimer  
Elizabeth Ashley

Programmes as Anglia except for:

**SOUTHERN** 10.0 Alphabet Soup; 10.25 Hamster; 12.0 South News; Weather; 12.25 Time Tunnel; 5.20 Sinbad Jr.; 5.25 Crossroads; 6.0 Day by Day; 6.30 Univ. Challenge; 7.0 Romney Jones; 7.30 Six Million Dollar Man; 10.30 Golf; 11.0 South News; 11.10 Guideline; 11.25 Man in a Suitcase; 12.10 Weather.

**MIDLAND** 10.25 Tomfoolery Show; 10.50 Cartoon; 12.0 Ian Knox; 4.25 Voyage to the Bottom of the Sea; 6.0 ATV Today; 10.30 Boney; 11.30 Golf Highlights; 12.0 Gardening Today; 12.30 The Papers.

**YORKSHIRE** 9.35 Around the World, 10.0 Aurora; 10.30 Ed Allen; 10.55 Hammy Hamster; 4.25 Time Tunnel; 6.0 Calendar; 7.30 A Place in History; 11.30 Odd Couple; 11.55 Look Ahead.

**LONDON** 10.0 Cooking; 10.25 Cartoon; 10.55 Yoga; 12.0 Feble; 4.25 Time Tunnel; 5.20 The Flintstones; 6.0 Today; 7.0 Bridget Loves Bernard; 7.30 Six Million Dollar Man; 10.30 A Place in History; 11.0 What the Papers Say; 11.30 Golf; 11.45 Night Gallery; 12.15 Go And On Lakerwise.

## 8.30 The Inheritors

PETER EGAN  
ROBERT URQUHART  
RICHARD HURNDALL  
BILL MAYNARD in

### Double, Double . . .

BY RAY JENKINS

Sally Neville, the delight of Lord Gethin's advancing years, has left him. With his hopes of a golden old age spent amorously in the Mediterranean sun now dashed, he turns back to the estate — and a new alliance with his son Michael.

Michael Gethin  
Lord Gethin  
Machie  
Sefion Garrett  
Meirion Ryder  
Alan Ryder  
Lester  
Sally Neville  
Pendry  
Eleanor Gethin  
Sir Austen Firsh  
Liz Fisher  
Idwal Tonna  
Mrs. Taylor

Peter Egan  
Robert Urquhart  
Richard Hurndall  
Bill Maynard  
Meredith Edwards  
John Ogwen  
Frederick Treves  
Jacqueline Hurst  
Wallis Eaton  
Heather Wright  
Dennis Burgess  
Mary Tamm  
Richard Parry  
Beryl Williams

DESIGNERS DOUG JAMES, COLIN FIGOTT:  
DIRECTOR IAN MACNAUGHTON:  
PRODUCER WILFRED GREATORREX:  
CO-PRODUCER CLIFFORD EVANS:  
EXECUTIVE PRODUCER ALED VAUGHAN  
HTV Production

## 9.30 This Week

The reporting team of Jonathan Dimpleby, Peter Taylor, John Fielding and Peter Williams brings you the background to one of the week's big news stories.

DIRECTORS IAN STUTTARD, DAVID ELSTEIN,  
PETER TIFFIN, TERRY YARWOOD: PRODUCER  
ARNOLD BULKA  
Thames Television Production

## 10.0 Mows at Ten

Followed by

### Weather Forecast

## 10.30 Orson Welles Great Mysteries

JOSE FERRER  
MILO O'SHEA in  
In the Confessional

BY ALICE SCANLAN REACH  
DRAMATISED BY DAVID AMBROSE

The murder of a young girl is solved in an extraordinary fashion when the confession of a paranoiac youngster leads his priest and the police to a dramatic and unexpected solution.

Old Harry  
Father Crumlish  
Police Sergeant Warren

Jose Ferrer  
Milo O'Shea  
Shame Rimmer

Johnny Sheehan  
Vera May Barton

Philip Davis  
Julie Dawn Cole

SCRIPT EDITOR JOHN ROSENBERG:  
DESIGNER REECH PEMBERTON: DIRECTOR  
PETER SANDY: PRODUCER JOHN JACOBS:  
EXECUTIVE PRODUCER ALAN P. SLOAN  
Anglia Television Production

## 11.0 Golf Highlights

### W. D. and H. O. Wills' Open Tournament

Another opportunity to see the action and assess the chances of the world's top golfers on the second day at King's Norton. Did any of the star-studded international field hole-in-one to win the £1,000 motor bike side-stake? Tonight's highlights bring all today's most exciting moments.

## 11.30 The Adventurer

### Skeleton in the Cupboard

A respected professor turns thief. ‡  
Gene Bradley  
Mr. Parmenter  
Karon Ballard  
John Ballard  
Sir Richard McKenzie  
Marks  
Carl Gardner

Gene Barry  
Barry Morse  
Sylvia Syms  
Basil Dignam  
Richard Vernon  
Roy Kinnear  
Lance Percival

WRITER DONALD JAMES: DIRECTOR  
CYRIL FRANKEL: PRODUCER MONTY  
BERNARD

## 11.55

### The Pilgrim's Progress

BY JOHN BUNYAN  
Read by Bernard Miles.

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SEPT. 20

FRIDAY

## WILLS OPEN: Across the water to the 17th

The 17th hole (181 yards; par 3) demands an accurate tee shot for around 10 yards from the left of the green is out of bounds. Sand traps also guard left hand corner. Players must tee shot over the pools and stream. A slice to the right and they could land in them.



American Tom Weiskopf was the world's top golfer last year. His impressive, money-spinning, list of victories included the British Open championship at Troon last year.



## 10.10 Highland One

Highland One is the big one... the world's biggest and most expensive oil production platform.

And it was built in the Highlands of Scotland, an area lacking industrial development for centuries.

Today you get the full background story, with reporter Ted Brocklebank.

ASSISTANT EDITORS BILL MACKIE, ASTAIR GRACIE; EDITOR CHARLES SMITH; DIRECTOR ALAN BURRELL  
Granada Television Production

## 10.35 Climb When You Are Ready!

WYNFORD VAUGHAN-THOMAS  
Mountains for the Masses

Wynford Vaughan-Thomas examines the scene in climbing which has occurred in North Wales since the Second World War.

CAMERAMAN NEIL HUGHES; SOUND ALAN VENIS; FILM EDITOR DON LLEWELLYN; DIRECTOR/PRODUCER GERAINT REES  
ITV Production

## 11.0 International Golf

W. D. and H. O. Wills  
Open Tournament

Day Three of the Wills Open at King's Norton Golf Club in Birmingham. ITV cameras follow the action.

## 12.0 Anglia News

## 12.5 Rainbow

Movement - Backwards and Forwards

Geoffrey and Bungle pretend to row a boat, Charmian, Karl and Julian sing about taking one step forward and one step back, and Sally and Jake watch Harry sawing some wood to make them a surprise present.

## 12.25 The Magic Ball

The Story of the City of Machines

The Magic Ball takes Sam to a sad, magic city of the future. The backgrounds are by Valerie Pownall and the writer/narrator is Eric Thompson.

EDITING MIXER FRANK GRIFFITHS; EXECUTIVE/DIRECTOR BRIAN COSGROVE  
Granada Television Production

## 12.40 First Report

Followed by Weather Forecast

## 1.0 Crown Court

Strange Past

Ritual murder, witchcraft, jealousy - what was the motive behind Olive Roodie's death?

Today in Fulchester Crown Court, the jury must decide if Tom Strafford is a murderer.

For cast, see Wednesday.

## 1.30 General Hospital

A nurse who has no right to be there is caught at the drugs cabinet. And there is concern about the condition of a new maternity patient.

For cast, see Thursday.

## 2.0 Sports Special

Golf - W. D. and H. O. Wills  
Open Tournament

Who's in the lead now at King's Norton?

Racing from Ayr

The interest from Ayr centres on the Burmah Castrol Ayr Gold Cup, with £10,200 added to the prize money.

2.30 Ladbrooke Dragonara Hotels H'cap (1m.)

3.10 Burmah Castrol Ayr Gold Cup (6f.)

3.45 Eglinton and Winton Memorial H'cap (2m. 1f. 90yd.)

Independent Television Sports Production

## 4.25 The Ramper Room

Miss Rosalyn

More fun for young children.

Programmes as Anglia except for:

SOUTHERN 10.0 Alphabet Soup; 10.25 Paulus; 12.0 South News, Weather; 4.25 Jensen Code; 5.20 Sinbad Jr.; 5.25 Crossroads; 6.0 Day by Day, Scene South East; 6.30 Partridge Family; 7.0 Billy Liar; 7.30 Shaft; 8.55 Weekend; 10.30 Golf; 11.0 South News; 11.10 Griff; 12.10 Adventurer; 12.35 Weather, Guideline.

MIDLAND 10.10 Women Today; 10.20 Better Driving; 12.0 Cartoon; 4.25 The Jensen Code; 5.20 Elephant Boy; 6.0 Today; 7.0 Billy Liar; 7.30 Kung Fu; 10.30 Golf Highlights; 10.35 Driving; 11.0 Film - Terror of the Tongues; 12.0 Father Paschal.

YORKSHIRE 9.35 Tomfoolery; 10.0 Kreslin; 10.30 Ed Allen; 10.55 Hammy Hamster; 4.25 Jensen Code; 5.20 Cowboys; 6.0 Calendar; 7.0 Billy Liar; 7.30 San Francisco; 10.30 Golf; 11.0 Film - Tales of Terror.

LONDON 9.30 Edgar Wallace; 12.0 Fable; 4.20 Jensen Code; 5.20 I Dream of Jeannie; 6.0 Today; 7.30 Magician; 10.30 Police Five; 10.40 Russell Harry Plus; 11.25 Golf; 11.55 Department 5; 12.50 Go And Do Likewise?

## 4.50 Magpie

Sue meets world high-jump record holder Dwight Stone.

## 5.20 The Jensen Code

BY CAREY HARRISON

Terry is on a pot-holing expedition with one of the instructors. Everything goes smoothly until Terry drops his torch...

Terry  
Alex  
Gordon  
Jensen  
Ron  
Jacko

Dai Bailey  
Tony Wright  
Brian Croucher  
Leon Eagles  
Paul Alexander  
Karl Howman

DIRECTOR JONATHAN WRIGHT MILLER;

PRODUCER ALAN COLEMAN

ATV Network Production

## 5.50 News

## 6.0 About Anglia

Graham Bell and the About Anglia team present another round-up of events and personalities from the region.

David Geary presents the regional news and John Duncanson takes a look ahead to the weekend sports fixtures.

There's advice to weekend gardeners in Home Grown, a progress report from the About Anglia allotment.

## 6.35 Crossroads

In her new and unhappy position, Mrs. Keeley relies on Jane Smith for comfort, but it is Brian Jarvis who provides a solution to her problem.

For this week's cast, see Tuesday.

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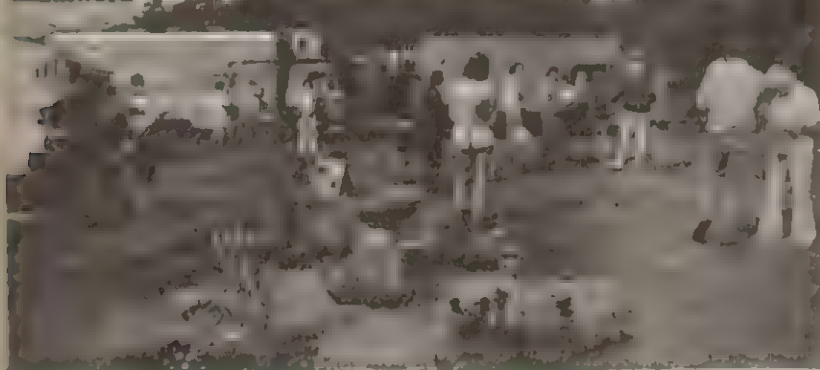




SEPT. 20

FRIDAY

The TV  
men trample  
their own  
horticultural  
handiwork



## Playing it with flowers

EVERYTHING in the garden is lovely at Joan and Harry Paynter's. But it wasn't until the production crew of *Intimate Strangers* appeared on the scene.

In tonight's opening episode of the series, you meet the Paynters in their immaculate Tunbridge Wells detached house surrounded by manicured lawns and flowers.

Finding a real house in which to shoot the series was no problem, even though the one chosen is in Tonbridge and NOT Tunbridge Wells. But its two-acre garden was a disappointment.

So the TV people, with the co-operation of the owners, set about

transforming it with masses of flowers and plants. It took 10 days.

Ironically, the owners are nurserymen - experts at beautifying other people's gardens but too busy to see to their own.

Programme producer Richard Bates was philosophical. "You can bet your life that if someone *did* have a nice garden, he wouldn't allow 40 pairs of boots, two cameras and a tangle of cables to muck it up."

What will happen to the flowers when filming is finished?

"They'll all be given away," says Bates. "The owners plan to plough up the garden and turn it into a paddock for their horses!"

## 7.0 Sale of the Century

NICHOLAS PARSONS  
Jennifer Cresswell  
Canasta John Benson

Nicholas Parsons fires questions worth £1, £3 and £5 to three contestants.

John Benson describes the prizes while Jennifer Cresswell and Canasta display them. Peter Fenn provides the music.

DESIGNER JAMES WEATHERUP

DIRECTOR/PRODUCER BILL PERRY

Anglia Television Production

Kate Paynter  
Frank Vidler  
Andrew Hammond  
Peter Low  
Matthew Carr  
Judith Carr

WRITER JULIAN BOND: MUSIC  
CHRISTOPHER GUNNING: DESIGNER  
ANDREW DRUMMOND: DIRECTOR JIM  
GODDARD: PRODUCER RICHARD BATES  
London Weekend Television Production

Diane Mercer  
John Grillo  
Michael Hall  
Kevin Brennan  
Tim Meats  
Isabelle Amyes

## 10.30 Silent Flight

On the edge of the Chiltern Hills lie the Dunstable Downs, home of the London Gliding Club. Since the pioneer days of gliding, this has been an ideal place to fly, thanks to the wall of rising air created by the hills.

This documentary shows that the most sophisticated gliders are objects of beauty as well as instruments of spectacular competition.

CAMERAMAN PETER FULLER: WRITER HUGH  
DE LAS CASAS: DIRECTOR HARRY ALDOUS  
Anglia Television Production

## 11.0 Golf Highlights

W. D. and H. O. Wills  
Open Tournament

The highlights of the third day of the W.D. and H.O. Wills Open Golf Tourna-

ment at Kings Norton, with John Jacobs, Ben Wright and Arthur Montford.

## 11.30 Ripside

TY HARDIN in  
Black Friday

Moss Andrews gives a lift - to a half insane ex-convict...

Moss Andrews

Andy

Bill

Curly

Ty Hardin

Norman Yemm

Brian Anderson

Lionel Haft

## 12.25 Christmas in Action

Graham Bell talks to Pastor Wolfgang Meissner about his work as Industrial Chaplain in the diocese of Brunswick, West Germany.

Closedown

## 7.30 Grill

ORNE GREENE BEN MURPHY in  
Her Name was Nancy

Like Murdoch can't determine whether he is dealing with fact or fantasy when Sam Redmond, a disturbed ex-POW, insists someone is trying to kill him.

Wala Griffin

Wala Murdoch

Sam Redmond

Emily Wellman

Warren Brewster

Grace Newcombe

Capt. Barney Marcus

Charles Wellman

Lorne Greene

Ben Murphy

Christopher Connelly

Hildy Brooks

Tom Troupe

Patricia Stich

Vic Tayback

Michael Callan

## 8.30 Romany Jones

JONATHAN CECIL GAY SOPER  
ARTHUR MULLARD  
QUEENIE WATTS in

She Loves Me, that Bird

BY RONALD WOLFE AND RONALD GHESNEY

There's trouble in the night when a cheeky chicken clucks over the ravens...

Julie Briggs

Fally Briggs

Susan Crichton-Jones

Wendy Crichton-Jones

Ellen

Kan

Queenie Watts

Arthur Mullard

Gay Soper

Jonathan Cecil

Maureen Sweeney

Alan Ford

DESIGNER GORDON MELHUISE: DIRECTOR/

PRODUCER STUART ALLEN

London Weekend Television Production

## 9.0 Newsline

### Intimate Strangers

ANTHONY BATE  
PATRICIA LAWRENCE

Joan and Harry Paynter are approaching their 30th wedding anniversary. But their marriage is due for a shock...

There's an intimate stranger you've met before, see page 10

Joan Paynter

Harry Paynter

Bob Blake

Janet Herbert

Tom Anson

Angie

Auctioneer

Molly Hammond

Jack Hasegood

Patricia Lawrence

Anthony Bate

Robert Swann

Dilys Price

Ian Charleson

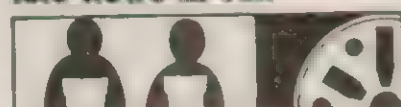
June Page

Godfrey Jackman

Barbara Markham

Nigel Ashton

## 10.0 News at Ten



Followed by

Weather Forecast

LISTENING TO DISCS WITH  
KENNETH THOMPSON

## Mainly Operatic

Decca have done a splendid technical job in re-transferring their 1956 recording of Glinka's attractive opera *Ivan Susanin* (or *A Life for the Tsar*). Some of the singers in this Belgrade performance have wobbly tendencies, but the recording comes up well considering its age and in its new and economic form the three-record set is a bargain.

Other records to hand are all from Decca. Firstly, two full-price discs. SET 569 has highlights from the complete recording of Offenbach's *The Tales of Hoffman* - a choice selection which includes all the best bits. It is vividly recorded and sung by a cast headed by Joan Sutherland and Placido Domingo. Not entirely idiomatic, maybe, but most enjoyable.

Volume 2 of *Ursula Parr Sings* (SXL 6598) includes a variety of operetta excerpts with the soprano heard to better advantage than in the opera items, in which she tends to be idiosyncratic and to favour unduly slow tempo.

Clifford Curzon's famous 1957 performance of Beethoven's *Emperor Concerto*, with Hans Knappertbusch conducting, is restored to circulation at bargain price on SPA 334. The strings are inclined to be fizzy in a recording which shows its age a little. But otherwise it's a gem for anyone's collection.



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ADDRESS.....

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AID SPECIALISTS

TV12/9

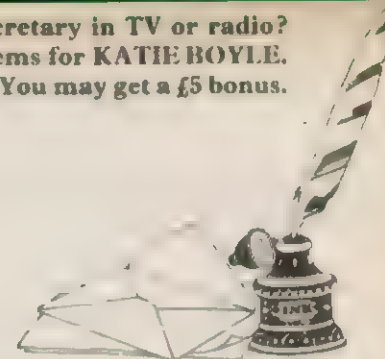






Can you "write yourself out of depression? How can a girl get a job as a secretary in TV or radio? How do you treat a daughter leaving home to live with a man? These are problems for KATIE BOYLE. Write to Dear Katie, *TVTimes*, 247 Tottenham Court Road, London W1P 0AU. You may get a £5 bonus.

# Dear Katie...



As a middle-aged woman going through the worst time of my life—suffering from bouts of severe depression and so forth—the only thing that keeps me going is my hobby of 'creative writing'. I've had a few things in print, but feel I could do much better if I had a larger vocabulary. I'm hoping that you, as a linguist, could advise me how to do this. Could you suggest any books that might help, or do you think elocution classes would be a good idea? I would be very grateful for any advice you can give me on how to improve my speech, and add to my vocabulary.

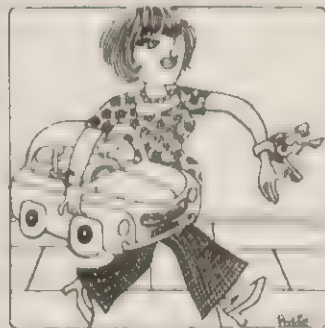
Mrs. Marjorie Oldfield  
Huddersfield, Yorks.

I agree that putting pen to paper can help one through a bad patch, but I don't quite understand what you mean by 'creative writing'. Life is full of 'raw material' and, in a way, writing is a process of filtering some of it through one's own actions and reactions. The best results sound natural, so try to keep a 'photographic ear' open wherever you go—notice the rhythm of words and the phrases people use. I don't quite see what use elocution would be to you. Instead, browse round the local library and dip into books by well-known authors of different eras. A copy of *Roger's Thesaurus* available in paperback should also help to increase your word-power. To

give you an incentive and boost your morale, my £5 goes to you for the Letter of the Week.

Time and time again I've followed your advice and found it works, but you've never mentioned how to stop losing car keys! Have you an answer?

Mrs. A. G. Newton  
Cardiff.



That used to be one of my problems, until recently, when I was given a steel, stretch-bracelet with key-ring attached. It soon became second nature to slip it over my wrist when I went out, and back on to a hook by the front door when I got home. Securakeys cost 30p. from Halfords Ltd. Write to their head office: Icknield Street Drive, Washford West, Redditch, Worcs., B98 0DE, for the address of your nearest dealer.

Can you help me? In the future I would like to get a job as a

secretary with ITV, but do not know how to go about it. I have five O levels and hope to obtain two A levels next year, and am also doing a year's secretarial course. Also, does ITV provide hostels in London for girls who are living away from home? I would be grateful for any information you could give me.

Miss C. Smith  
West Malvern, Worcs.

Some experience at your local television stations could be useful first, so write to the personnel office of those nearest your home. I suggest ATV in Birmingham or Westward Television, Bristol, as a step in the right direction. If you are determined to work in London, write to the Personnel Officer, Miss Joanna Walker, Thames Television, 306 Euston Road, London N.W.1, or Miss Joan Pugh at London Weekend Television, South Bank, Upper Ground, London S.E.1. If you draw a blank with ITV, why not try the BBC? A letter to Miss Meg Chambers, Appointments Officer, Clerical and Secretarial Staff, Appointments Department, 5 Portland Place, London W.1, will help. Although you seem set on television, jobs can be interesting in radio, too. The BBC have a hostel, and although space is limited priority is usually given to younger girls from outside London. Two secretarial agencies which could be helpful are the Associated

Secretaries, 35 Little Russell Street, London W.C.1, and Everest Agency, 20 Maddox Street, London W.1.

Please could you give me your opinion of what I think is a worrying situation? I have a daughter, aged 18, who has been going out with an unemployed youth for two years. They are now engaged. She is a shorthand typist—good cook, needlewoman and saver—and is shortly moving to her boyfriend's home town to work. She is going to live with his parents, and they will be sleeping together in his house. I know you can't stop young folk doing as they wish when they are away from home, but I think it is immoral that his parents consent to this situation in their own home. I am broken-hearted about it—what would your reaction be in such a situation?

Mrs. H.  
Newcastle upon Tyne.

Heartbreaking it may be, but as this situation cannot be changed it may help you to look at it from a different point of view. There's no doubt that a person often behaves in a worthless fashion if he feels worthless. This could well be the case with this boy, and the fact that a girl such as your daughter loves him, might be the emotional incentive and influence needed to jolt him into behaving like a

man. Don't criticise, whatever you do—your daughter needs to feel you're a friend.

Thank you so much for passing on the hint about Petal killing the strong smell of paint. I am 72, and being a widow do all my own decorating now. I thought you might like to hear my hint for keeping paint brushes in good condition. Often when they are left for cleaning, they get forgotten and go stiff and hard. However, put the brushes in a container with the bristles covered by a strong solution of Jeyes Fluid. It cleans the brushes of all the dried paint if left to stand for a day or two. This saves paint brushes, and coppers!

Mrs. G. J. Duncan  
Luton, Beds.

It's for sure that there are lots of 'do-it-yourselfers' among us, so your tip will certainly come in useful. Thanks for writing.

*Katie Boyle*

Katie regrets she is unable to enter into individual correspondence. We request readers not to send in stamped addressed envelopes for private replies.

## NEXT WEEK IN YOUR 88 PAGE TVTimes...



The world you never see The Oxford Scientific Films unit reveal another world: the beautiful, private, miniature world of nature. We show you how they do it.

I'll be lucky to see my son's 21st ... says actor Michael Gough, who talks frankly about the problems of being an older Dad.

The Kenneth More story ... comes up to date. In the last episode, Kenneth More tells of his years as a star of film and television and of his marriage to his third wife, Angela Douglas, less than half his age.

Beautiful beef is back Succulent meat dishes are within the budget of every housewife—if she knows what to buy, says Kathie Webber. Next week, Kathie launches TVTimes' new Value-For-Money series with a look at some really tasty dishes from the cheaper cuts of beef.

Television action-man Actor David Jason gets out and about—as well as up in the air ...

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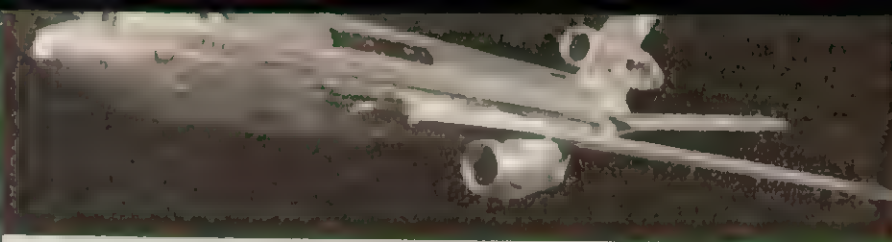
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**Family Album**



**1 CLUE:** the star in the picture was more often seen in water than a bull-ring. The title would indicate she was in for a good time down Mexico way. Was it A) *Fiesta*. B) *Carnaval*. C) *Mardi Gras*?



**5 CLUE:** here, seated is another famous Mexican revolutionary, portrayed in a biographical film which won the man at extreme left an Oscar. Was it A) *Villa Rides*. B) *Viva Villa!* C) *Viva Zapata!*



**2 CLUE:** the man on horseback is John Saxon. The man on the receiving end of the rope is pictured again in this quiz. Was the film A) *Joe Kidd*. B) *One-Eyed Jacks*. C) *Southwest to Sonora*?



**6 CLUE:** the title of this film set in Mexico, 1866, is a Mexican city. The picture shows Ernest Borgnine, Burt Lancaster and Gary Cooper. Was it A) *Vera Cruz*. B) *El Paso*. C) *Tampico*?



**3 CLUE:** the cartoon characters are Panchito, Donald Duck and José Carioca, on a whirlwind Mexican tour. Was it A) *Saludos Amigos*. B) *The Three Caballeros*. C) *Clown of the Jungle*?



**7 CLUE:** Cooper again, with Rita Hayworth. The film is about an expedition against Pancho Villa. Was it A) *Along the Rio Grande*. B) *They Came to Cordura*. C) *The Treasure of Pancho Villa*?



**4 CLUE:** a famous film about a Mexican revolutionary leader. The star (foreground, top hat) was noted for other real-life portrayals. The title was A) *Dias*. B) *Juarez*. C) *Halls of Montezuma*?



**8 CLUE:** difficult one. The film's star isn't in the scene. The actor leading the procession is Tim Holt. Was it A) *High Sierra*. B) *Bad men of the Sierra Nevada*. C) *The Treasure of Sierra Madre*?



# WIN A DREAM HOLIDAY FOR TWO DOWN MEXICO WAY



You could see the colourful Mexico University buildings in Mexico City

It sounds like a scene from a Hollywood film: two weeks of luxury South of the Border, down Mexico way, sipping tequila on the verandah of sprawling haciendas, as the evening sun sets over the cacti.

YOU could be doing just that, if you win the great new free-entry TVTimes Tequila Competition, run in conjunction with Jose Cuervo, makers of the world's biggest-selling tequila. And you can win by knowing your Hollywood films.

On the left are eight scenes from films with a Mexico flavour, most of which have already been seen on ITV. To win a romantic fortnight for two in Mexico, you must name all eight—and dream up a name for a new tequila cocktail, made up of 1½oz. Tequila Cuervo, topped with bitter lemon and ice. It's as simple as that.

Tequila is, by the way, one of the most misunderstood drinks in the world. Traditionally regarded as some sort of South American firewater, drunk only by bandits and sleepy peons, it has been much maligned.

That image is rapidly changing. Tequila (made by fermentation and distillation of syrup found only in the heart of the Blue Agave variety of Mexican cactus) is now making a tremendous impact. Its refreshingly smooth, dry taste, plus its reputation as a good "mixer", is making it the new in-drink for jet-setters from the Arctic to the Equator.

And that is why TVTimes, always



A tourist must—a visit to the Palace of Fine Art in Mexico City

abreast of the latest trends, is presenting you with this opportunity to hit the tequila trail.

So don't miss this chance of the holiday of a lifetime in Mexico, plus the opportunity to see how tequila is made. (And you'll discover that it takes nine years for the cacti to mature, and a further five years for the spirit to distil, refine and mature in the bottle.)

The first prize is: a two-week holiday for two, with return flights by Aeromexico and all accommodation and entertainment free.

Accommodation in Mexico City will be in a first-class hotel and, up country, on the 200-acre Agave cacti farms, where the winners will stay in luxury haciendas. The lucky couple will also be accompanied to Mexican festivities, possibly watching the cactus harvest and tasting the many different varieties of tequila made by Cuervo.

Second prize is two cases of Tequila Cuervo, and third prize is one case. Additionally, there will be 50 consol-

ation prizes of vouchers for single bottles of tequila.

So if you can imagine yourself lounging in the hot Mexican sun, with a smooth tequila cocktail, and guitars

## AND THERE'S MORE THAN 50 OTHER PRIZES TO BE WON

strumming softly in the background, start pin-pointing those Mexican films now.

All you have to do is to decide the name of each of the films from which the eight "stills" on the left are taken. If you think picture No. 1 is the title 'C', simply insert 'C' in the space after the figure 1 in the coupon, and so on. Send your coupon to: TVTimes Tequila Competition, P.O. Box 40, Kettering, Northants.

In the event of a tie, the winner will be chosen by a panel of judges on the basis of their choice of name for the Tequila cocktail.

**RULES:** Competition open to anyone resident in the U.K. over the age of 16 except employees (and their families) of Independent Television Publications Ltd., and those companies directly connected with this competition. Entries in ball-point pen on entry coupon and only one entry per person. No correspondence can be entered into and no entry returned. No cash substitute for prize. The decision of the Editor of TVTimes is final and legally binding. Entry implies acceptance of these rules.

Quis compiled by David Quinlan

TO: TVTimes TEQUILA COMPETITION, P.O. BOX 40, KETTERING, NORTHANTS.

Picture answers: 1..... 2..... 3..... 4..... 5..... 6.....

7

My name for a new Tequila cocktail made of 1½oz. Tequila Cuervo topped with bitter lemon and ice is .....

NAME .....

ADDRESS .....

(BLOCK LETTERS)

(The closing date for this competition is Tuesday, September 24, 1974)



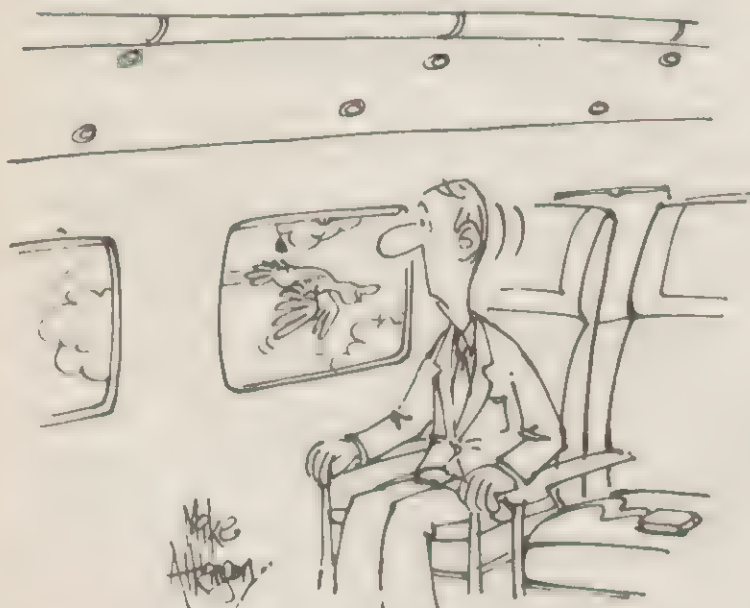


# IT MAKES ME LAUGH

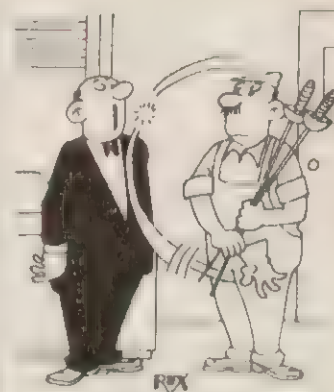


Comedy character actor Jeff Rawle makes a first selection as our guest cartoon editor

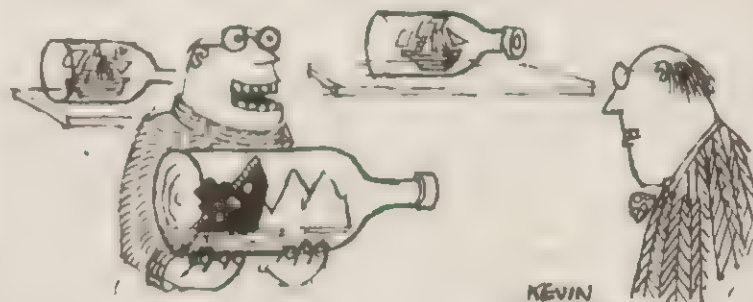
I used to draw cartoons myself. I think they should point to a different way of looking at life. The things that make me laugh most are those that have not occurred to me before. If I want to, I can get myself into a funny mood which will exhaust everybody. One cannot divorce even a serious play from humour. In the middle of the greatest disasters people manage to laugh.



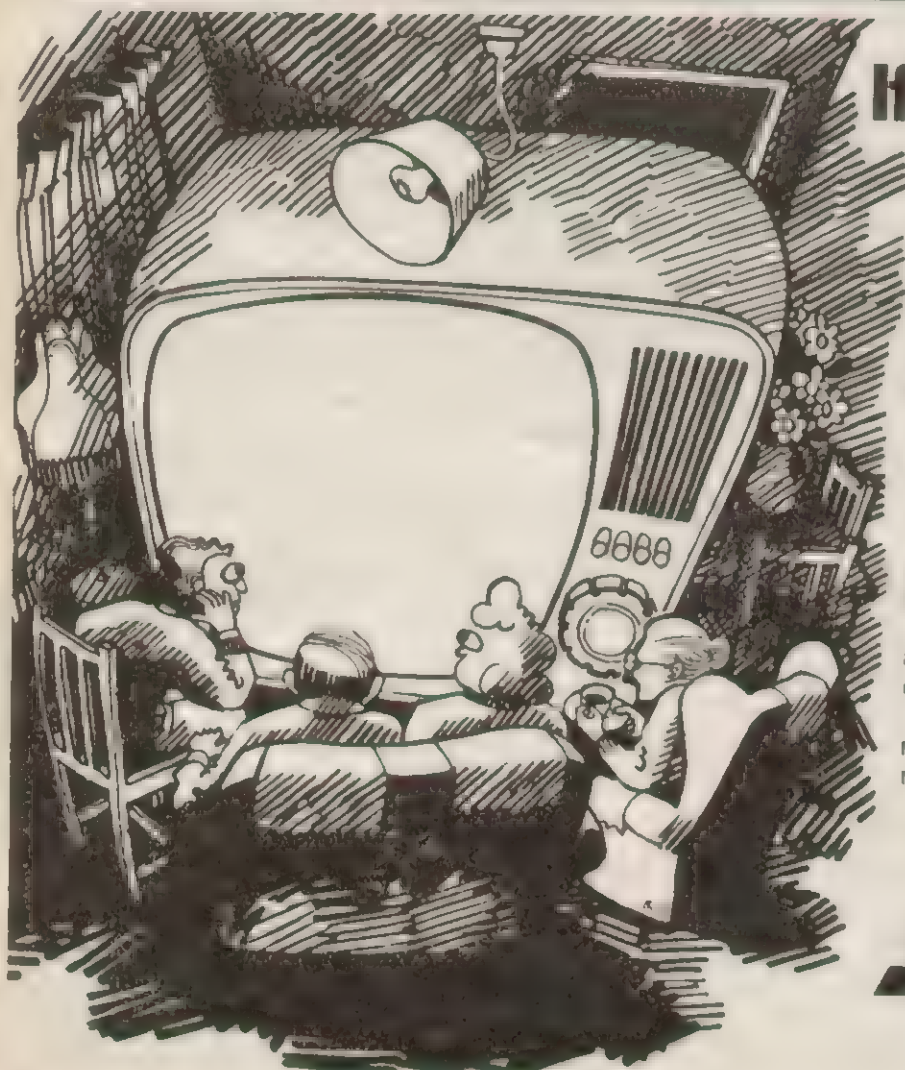
"Is that the launderette? Mrs. Jones here. Please tell my husband not to put the baby in the washer"



"Oh, no — not another works grievance, Grumble"



"I have to keep this one in the fridge or the iceberg melts"



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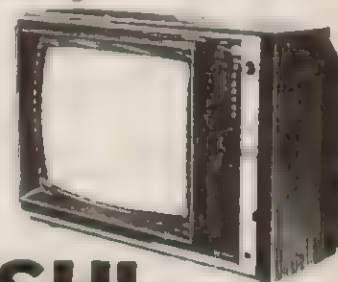
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"GRITTY," said producer Brian Armstrong, "that's how I'd describe *Soldier and Me*."

Some viewers may consider that an understatement after they have seen a couple of episodes of this new Sunday adventure serial.

"We're opting for rugged realism," said Armstrong.

No one is more qualified to inject that element into this story of two schoolboys being pursued by a gang of ruthless killers than Armstrong himself, a former *World in Action* reporter.

The series is adapted from the novel *Run For Your Life*, by David Line, which concerned events in Britain following the 1956 Hungarian uprising.

"We updated the action to follow the Czech uprising of 1968," explained Armstrong. "And we've altered the setting from a white Christmas in East Anglia to spring in the Lake District, because you can't rely on snow when you're filming. We've also changed the title to *Soldier and Me* — that was the book's title in America, where it was a best-seller."

The story concerns young Czech refugee Pavel Szolda (played by Richard Willis), who is living in a Northern English town. He overhears some of his countrymen plotting murder, unaware that he understands them. Pavel involves his schoolfriend Jim (Gerry Sundquist) in secretly observing the goings-on, but they are discovered. They flee from the gang, who want to kill them.

Armstrong was so meticulous in his pursuit of authenticity that he was to be seen skulking around school playgrounds, picking up ideas for the most up-to-date junior expletives for inclusion in the script.

Armstrong is one of the most experienced skulkers in the business, having spent several years as a television reporter in the world's worst trouble spots.

"It was on one of my two trips to Czechoslovakia that I came closest to death," he said. "My name is probably still on the files of the K.G.B. (the Russian Secret Police) after I smuggled out the only film of events which followed the 1968 uprising."

At one time all the Western

# WE'LL BE SEEING SOME TOUGH TIMES ON SUNDAYS

journalists were being expelled, and two television men had been shot while filming in Prague. But when the Russians came to search their hotel rooms, Armstrong and his cameraman hid their equipment by hanging it outside the windows.

"We carried the camera and the film around the streets in huge shopping bags," said Armstrong, "grabbing shots where we could."

At one point during the filming, Armstrong turned to see a Russian soldier taking aim at his head. "Looking back, I remember not being frightened," he said, "just embarrassed, like a naughty schoolboy who'd been caught breaking school rules. As I moved, he followed my head with his rifle. Then, for no apparent reason, he lowered it and turned away. I'll never know why."

Meanwhile, Czech camera teams were risking execution to film the death and funeral of Jan Palach the Czech who burned himself to death in protest at the Russian oppression. It was given to Armstrong to carry out of the country, together with his own illegal film. He hid the cans in his car door and drove to the border.

"The frontier guards searched the vehicle for nearly an hour," he said. "They had it jacked up and were stripping out the seating and ripping the carpets up, but somehow they neglected the doors. We got through and the film went round the world."

Armstrong has produced many successful drama series. "But *Soldier and Me* has been the most challeng-



Richard Willis, who stars in the new Sunday afternoon series *Soldier and Me*, makes an agile escape from Smiler, one of a ruthless gang of assassins, played by Constantin de Goguel.

ing and stimulating," he said. "We've tried to inject realism into the proceedings by filming many of the chases in live locations—like Stockport market in full swing—and by adding a wry, mature humour. This comes in the narration by Jim, constantly bemoaning the fact that he is saddled with little 'Soldier'—his corruption of Szolda.

Eighteen-year-old Gerry Sundquist, who plays Jim, was born in Manchester and got his first stage experience at the age of nine . . . when he wrote *Lady Cherrylers' Lover* for his school play. "Naturally I took the starring role," he said, "and after hearing that first burst of applause from the Mums and Dads, I got the acting bug."

In contrast, 16-year-old Richard Willis, who plays Pavel, has a rich theatrical background. His mother was an actress, his father a stage manager.

Richard spent two years at a stage school and has appeared in two West End of London stage shows: *Tom Brown's Schooldays* and *Water Babies*.

To ensure the authenticity of Richard's accent the serial has Milos Kireck, who was an actor-director in Prague until 1968, to play the killers' boss. "He 'Czechs' my dialogue, so to speak," said Richard.

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It's lollipop man time again . . . now that all the schools have reopened after the school holidays, the lollipop men and ladies are to be seen in busy roads helping to get children to school in safety. Next

week I will be giving details of an exciting new competition in which I'm going to ask you all to help me find the lollipop man (or lady) of the year. Look out for an entry form on my page in next week's *TVTimes*.



# Lynsey de Paul

## ...always causing a flutter

LYNSEY DE PAUL packs a lot of talent into a small parcel. Just 5ft. tall, she sings, plays the piano, has four hit records to her credit, writes and arranges all her own songs and she has also written for other well-known artists—including The Fortunes and Thunder-thighs — and composed the theme tune for *No—Honestly*, a new ITV series starring Pauline Collins and John Alderton, which starts in two weeks' time.

And that isn't all. This scintillating 24-year-old blonde with sex appeal to match her talent, designs and illustrates her own record covers. And when she isn't being creative for money, she's doing it for fun. The walls of her Hampstead, North London home are covered with her

paintings, cartoons and photographs and she decorated much of her flat, being a dab hand at plastering and rewiring. She even connected up one of those old-fashioned telephones.

There's more, too.

Lynsey speaks fluent French and German, she plays the harpsichord, other keyboard instruments—and a sharp game of chess.

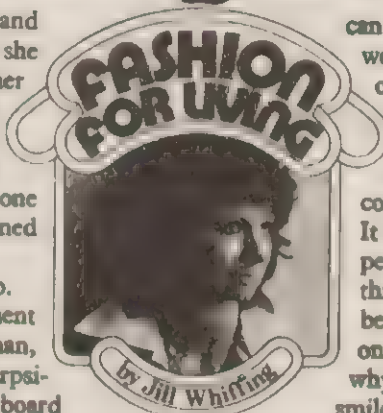
"Yes, I have a lot of interests, but I'm like a butterfly," says Lynsey. "I flutter from one to the other and never settle on any of them for long." Long enough, though, to become adept at most.

Before taking up music professionally, Lynsey attended the Hornsey College of Art, North London, studying textile design. It was there she became friendly with dress designer Marie France, who successfully established her name with Quorum. Marie made Lynsey's outfit for her number *Getting a Drag*: a saucy black satin suit with "Lynsey" embroidered on the tails in sequins and pearls—plus a top hat borrowed from Moss Bros.

Lynsey's clothes play an important part in her act. She likes to wear something in character with her current hit song: "For Sugar Me I wanted something young and cute but sexy, too, without looking like Mae West; I can look tarty in two minutes unless I'm careful. If you have long blonde hair and wear lots of eye make-up, then you must tone down your clothes." Although exotic, Lynsey's stage creations are rarely in bright colours and always in good taste. "I know I have an expensive taste in clothes, but it is important to me to have an individual look." She

Lynsey, here typically "Upstairs" Edwardian, wears a beautiful cream lace ankle-length dress with high neck and see-through sleeves.

Long cream crepe-de-chine and lace dress by Sheridan Barnett, £110, in sizes 8 to 14, also in black. From Quorum boutiques at Radnor Walk, London S.W.3, and Heath Street, Hampstead, London N.W.3, all branches of Just Looking; Daydream, Sheffield; Capricious, Birmingham; Elle, Bilston, Staffs.



can get away with wearing black and white on television although they are reckoned, for technical reasons, to be against colour television rules. It is probably that personality sparkling through. "Actually, I've been told I look snooty on the box. I don't know why. I know I rarely smile, but I don't mean to look aloof or toffee-nosed."

Lynsey may not come over as matey, but she certainly comes over as a lady with style. Her secret is to keep it simple. She wears little jewellery, except for her name in gold on a chain around her neck and lots

of narrow gold rings on her fingers.

Lynsey loves platform sole shoes, the highest she can find. "Since platforms I can look everybody in the eye—well almost."

Her height and tiny frame—she weighs 6½ stone—can be an advantage. She's able to wear sweaters and T-shirts from children's shops and avoid paying tax on clothes.

Lynsey de Paul is a lady who knows what she wants and how to get it. "I have been lucky enough to have everything I've ever yearned for. Two years ago I dreamt of owning one of those beautiful Gothic-style houses in Highgate, North London, and now it looks as if I can buy one." The lady may admit she has a butterfly mind, but those small, efficient feet are planted firmly on the ground.



*'I've been told  
I look snooty,  
but I don't mean  
to. I'm very  
friendly really'*







**Favourite designer Marie France created Lynsey's softly clinging tan jacket (above). It has self buttons, a pretty peplum (overskirt) and matching ankle-length skirt.**

Tan printed Moroccan Jacquard suit by Marie France, £29.50, sizes 8 to 14, also in black or cream. From Dickins and Jones, Regent Street, London W.1; Crocodile, New Bond Street, London W.1; Polly Oliver, York; Lucinda Byre, Liverpool; Julie Fitzmorris, Har-

**"Exotic and extravagant," says Lynsey of the black rayon chiffon jacket spangled with molecule clusters (left).**

Black rayon chiffon jacket with sequined molecule clusters, by Janice Wainwright, £34, sizes 8 to 14. From Dickins and Jones, Regent Street, London W.1; Sidney Smith, Kings Road, London S.W.3; Image, Bath; Way In, Harrods, London S.W.1; Lucinda Byre, Liverpool; Hobby, Cardiff; McDonalds, Glasgow.

PHOTOGRAPHS  
BY  
TREV  
CAMPBELL





In the south of England this Saturday, Southampton take on neighbours Portsmouth, and Exeter play their Fourth Division companions Torquay. So this week Brian Clough turns away from the big guns and focuses on the twilight clubs of the south coast, including his old team Brighton

# ALL FOOTBALL'S GHOST TOWNS NEED IS SPIRIT

THINK OF football in Britain and you think of clubs like Liverpool, Leeds, Celtic, Wolves and Spurs. The power and the glory has rested with a handful of clubs who take their football seriously.

But there is a curious strip of country which for years hasn't felt the squeeze of an excited crowd on the terraces, the smell of the big match—a ribbon of seven clubs along the south coast from Brighton to Plymouth, two in the Second Division, the other five struggling to fight their way out of the bottom two divisions.

There is a different attitude to football in the south. There is more money, higher employment, more sunshine, and they don't seem to bother about football as much as the Glaswegian or the Geordie. I even know of a large comprehensive school in Sussex which doesn't include football on the boys' curriculum. When I arrived at Brighton last autumn, the ground had more of the atmosphere of an old age pensioners' rest home than a professional football club.

But Carlisle United have shown how a small club—given the right management and inspiration—can snap out of its daydream and find success. There is a fair smattering of youthful, go-ahead management in the south now, and this could be the season when the "south coast syndrome" takes a beating and these clubs awake from their sleeping sickness.

There is no better place for this to start than at Brighton. At the Goldstone Ground, with Peter Taylor and myself in charge, we cleared out most of the existing playing staff and signed 12 new players in nine months. Today the club is starting almost completely afresh, and with Peter Taylor I believe they have a better chance than most of shooting into the Second Division this season. When they beat Malcolm Allison's Crystal Palace in the opening match of the season everything pointed to a good campaign. Taylor and I were in management together for 10 years, and in that time a great deal of rubbish was talked about him. People called him the devoted servant, the universal number two. In fact, Taylor was never my assistant. We were a unit; we shared the job

completely. He is the best judge of a player in football today, he is as hard as nails and compassionate at the same time, and these are the essential qualities of a good football manager. I believe he will set alight that enormous area around Brighton, where there are literally millions of people dying to see a good game of football.

Further along the coast, at Bournemouth, is a good example of a south coast club which always promised big things and never got anywhere. For 46 years Bournemouth have laboured in the Third Division. For a while, former manager John Bond looked as if he was going to work the spell, but when they finished third in the Third Division in 1972, narrowly missing promotion, it was a blow which took the sting out of their challenge. Last season they only managed a half-way place.

Further west Torquay and Exeter meet in the Devon Derby on Saturday, a match which will probably attract Torquay's biggest gate of the season. But the two clubs have always been also-rans in League football.

Last season Torquay finished 16th and Exeter 10th in the Fourth Division. I can't help thinking it would need a Guy Fawkes in the manager's chair to set these clubs alight. It is a thankless task in which the trick is not only to buy the players you need, but to also find the right mix for success when there is an overdraft in the bank and only a few thousand people drift in to watch each week.

Mind you, Torquay manager Malcolm Musgrove, who has only been there a few months, is a young, experienced man who understands the game inside out. He could be the inspiration they need. He came to Torquay from the coaching staff at Manchester United, so I doubt that he will want to spend too long in the depths of the League.

At Plymouth, 17th in Division Three last season, Tony Waiters is another young manager who could shake the town. Last year he took the side to the brink of a Wembley final when they beat Birmingham on the way to the League Cup Semi-Final. Then Manchester City put them out, leaving Waiters, whose name was seriously talked about in connection

with the England manager's job, in a good position, with an enormous football-hungry population to tap.

Southampton and Portsmouth, the two Second Division teams along the southern coastline, have the best chances of making it into Division One.

There was a time, 25 years ago, when the name Portsmouth would have any supporter bolting down his Saturday dinner to catch an early bus to the local ground; when they won the League Championship two years running. Recently, a lot of money has been spent at Fratton Park to improve the playing staff, but for a decade they have failed to attract attention and last year they finished half way down the Second Division.

Southampton are in a different boat. They dropped into the Second Division this season, victims of the new three-up, three-down rule which, incidentally, I think is the best League reform for years. In the close season, manager Laurie McMenemy was bubbling with confidence, saying his team was ready and determined to bounce straight back into the First Division.

People have been saying that this season is going to be a testing time for me. I suggest it's going to be a make-or-break season for Laurie McMenemy, because he came to Southampton last year and they went down. Unless they hit a winning streak early this season, they are in great danger of sliding into the bottom half of the table and losing all that heady momentum which kept their heads proud when they were relegated.

The most important asset at any club should be the players—but a manager is responsible for his players, for buying and selling them, and for the way he uses them on the pitch. These "south ghost" teams need, more than anything, managerial inspiration, someone to detonate the interest of their supporters and generate effort in the players.

I want these teams to do well and find success, because I want new names like Carlisle and Luton bursting through like a breath of fresh air into the First Division. It's good for the game because it stimulates the interest and competition on which the game thrives.

## BRIGHTON

Founded: 1900.  
Ground: Goldstone Ground, capacity 38,000.  
Position last year: 19th, Division Three.  
Average gate: 10,800.  
Manager: Peter Taylor.  
Best ever season: 12th, Division Two, 1959.



## PORTSMOUTH

Founded: 1898.  
Ground: Fratton Park, capacity 46,000.  
Position last year: 16th, Division Two.  
Average gate: 13,500.  
Manager: General, Ron Tindall. Team, John Mortimore.  
Best ever season: League champions 1949 and 1950.



## SOUTHAMPTON

Founded: 1885.  
Ground: The Dell, capacity 31,000.  
Position last year: 20th, Division One; relegated.  
Average gate: 21,000.  
Manager: Laurie McMenemy.  
Best ever season: 7th, Division One, 1969 and 1971.



## BOURNEMOUTH

Founded: 1899.  
Ground: Dean Court, capacity 24,000.  
Position last year: 11th, Division Three.  
Average gate: 9,000.  
Manager: Trevor Hartley.  
Best ever season: 3rd, Division Three, 1962 and 1972.



## EXETER

Founded: 1904.  
Ground: St. James' Park.  
Position last year: 10th, Division Four.  
Average gate: 4,100.  
Manager: John Newman.  
Best ever season: 17th, Division Three, 1965.



## TORQUAY

Founded: 1898.  
Ground: Plainmoor Ground, capacity 22,000.  
Position last season: 16th, Division Four.  
Average gate: 3,300.  
Manager: Malcolm Musgrove.  
Best ever season: 4th, Division Three, 1968.



## PLYMOUTH

Founded: 1886.  
Ground: Home Park, capacity 40,000.  
Position last season: 17th, Division Three.  
Average gate: 7,700.  
Manager: Tony Waiters.  
Best ever season: 4th, Division Two, 1932 and 1953.







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# HOME FROM HOME IN JOAN'S ALL- AMERICAN KITCHEN

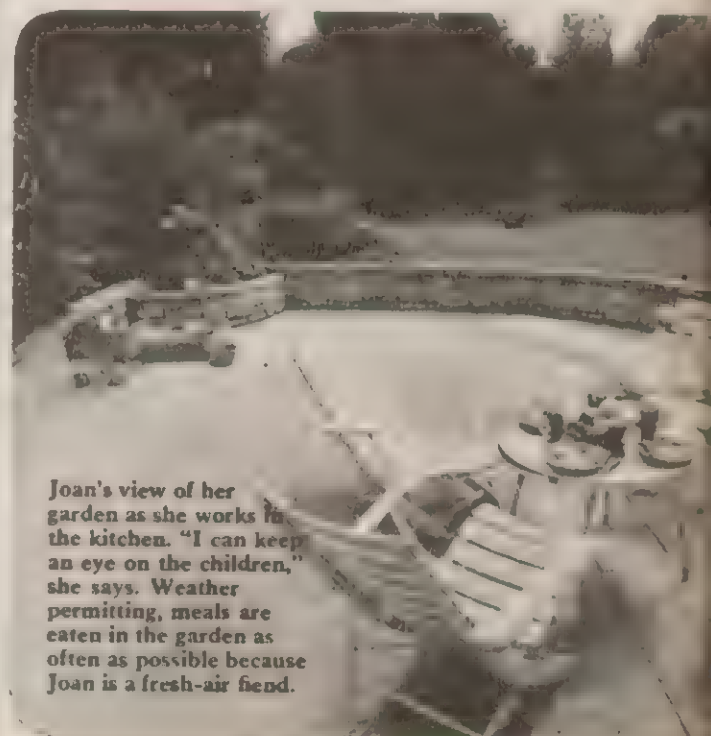
KITCHEN problems were minimal when Joan Collins and her husband Ron Kass moved into their large house in London three years ago. "The previous owner was a designer," Joan says, "and it was partly because I love what he did with the kitchen that we decided on the house. We were able to push our equipment—all brought from the U.S.—into place on the day we moved in and the kitchen was as you see it now."

American colonial is the predominant style, though there is a mixture of influences, including Swiss chalet and the Thirties era. The walls are either pine-clad or

of sand-coloured brick, so decorating is simply a matter of putting another coat of white emulsion on the ceiling between the mock Tudor wooden beams.

The first things you notice in it are masses of louvred cupboards. "I have lots of china, so I use every bit of storage space. Without it everything would get stacked and would break or chip."

There is also a double sink unit with more cupboards below, stretching the length of one wall. "This is my main working area," Joan says. "I've got the sink in the middle and my hob is to the right with a beautiful copper



Joan's view of her garden as she works in the kitchen. "I can keep an eye on the children," she says. Weather permitting, meals are eaten in the garden as often as possible because Joan is a fresh-air fiend.





extractor hood over it. I keep my sharp knives on a magnetic rack to the left of the window and out of the childrens' way." There are six children. Three are Ron's, two are Joan's and Katyana is from their marriage. "My other utensils hang on the right, near the hob." Joan also has a dishwasher which, like the fridge, is American jumbo-sized.

But the feature I like best of this very functional workbench is the inset chopping board between the sink and hob. "It doesn't matter how large a chopping board I have, things always fall off the edges and that annoys me." The other half of the cooker, the oven, is set into the wall.

Joan is a great collector, and it shows in her kitchen. In one corner is a 100-year-old wrought iron bread rack. "It came from America—the shops used to display their breads on them," says Joan. "I use it to display my collection of casseroles and china.

"I've lived mainly in America since I was 18, so the American way of life is very much part of me. Also, Ron is American. I don't get much time to cook, but I'll always cook Thanksgiving dinner. Now if I were truly English, it would be Christmas dinner instead."

Joan gives several large parties a year and lots of small dinner parties, though she has help with the cooking for these occasions.

"I use an American cook book because I find the recipes simple and unusual; more to our liking than Continental recipes."

Although Joan's kitchen is absolutely functional ("the most important thing about a kitchen," she says), it's pretty, too. A pink paisley blind and curtains soften the window outline and a carved wooden pelmet around the top of the units makes a pleasing join for walls and ceiling. Pasta pictures decorate one wall—an idea worth copying. The Tiffany lampshade adds a touch of Thirties glamour, the wrought iron bread rack takes you back to America 100 years ago, and the kitchen table and chairs are cleanly modern. It's a mixture of styles, but Joan has blended them beautifully.

KATHIE WEBBER

A built-in chopping board is an idea worth copying. Ask your timber merchant to cut a wooden board to the size wanted. An amateur carpenter can cut the work surface to correspond and drop the board into place. Right... Joan's pictures of various pasta shapes and dried beans, lentils and peas—another idea worth copying.



Copper, like most metals nowadays, is in short supply and costs a fortune, so a real copper hood like the one above is just a dream for most people. But there are copper-coloured substitutes which do the same job at a fraction of the cost.



Joan's 100-year-old American bread-rack on which she displays china fruit and vegetables (above) and other kitchen china-ware. Originally, it was used by shopkeepers to display different kinds of bread.

**NEXT WEEK:** How to get the best bargains from the butcher. Don't miss the start of Kathie Webber's new Value-for-Money series.

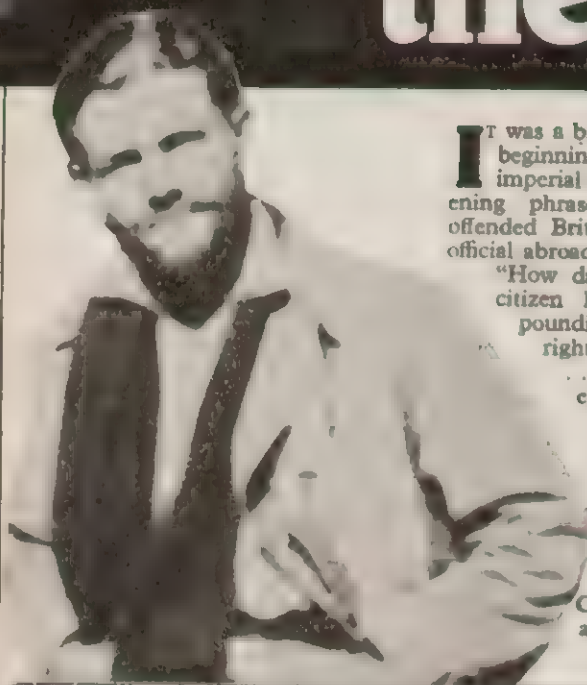




Repertory, the War  
... and broke again

# THE KENNETH MORE STORY

## My first job in the theatre: sweeping the nudges off the Windmill stage



Kenneth More on Navy service during the war: sporting a "sea-dog" beard in Chile in 1940, and larking around with a fellow officer in Italy in 1943.



**I**t was a brief interview, but at the beginning of it I used every imperial cliché and every threatening phrase ever used by an offended Briton talking to a foreign official abroad.

"How dare you treat a British citizen like this?" I hollered, pounding the desk. "You've no right ... won't stand for it ... want the Consul ..."

etc., etc.

As I stopped to get my breath the Canadian

official sitting opposite grunted. "Relax," he said. "Have a cigarette."

Relax! He had the nerve to tell me to relax! For a week I and my two friends Bill Manfield and his girlfriend Jean had been languishing in a Quebec jail after being snatched off the boat bringing us to Canada. Bill and I were going into the fur-trapping business, sponsored by a £200 loan from my mother. Immigration officers boarded the boat before we landed, took our passports away and shoved us in jail. No one told us why we were arrested—and we certainly hadn't done anything wrong. A fine start to my new career as a husky hunter of the wilds.

After my tirade it was my turn to shut up. And what the official had to tell me came as a bit of a shock.

I hadn't known this but Jean, it seems, was married.

By bringing her into Canada, Bill and I were guilty of smuggling a married woman across the Canadian border without her husband's consent, and with no appreciable means of support. It was, said the official, a very serious charge.

However, he said they had nothing against me personally, but Bill and Jean could not enter Canada.

In a flood of loyalty I said if they couldn't go in, neither would I, a decision which seemed perfectly acceptable to the official.

Thus we were deported back to the bed-sitter Bill and I had shared in London's Bayswater district, ironically on the Montcalm, the very ship that brought us to Canada.

With no job and no money I was forced to go down to Weston-super-Mare and confess failure to my mother. There wasn't a word of re-primand and she gave me her last available £50 "to try and do some good".

Returning to London on the train I decided to tell Bill and Jean I was going off on my own, and I set myself up in a tiny bed-sitter in Bayswater for 25s. a week.

I never saw Bill again but I discovered years later that he distinguished himself greatly in World War Two

and was eventually killed in Burma.

Then came one of those seemingly unimportant quirks of fate that in the end completely change one's life. My mother wrote to say that sister Kate had become engaged to a comedian called John Tilly while she had been working as a programme girl at the Windmill Theatre in London.

Of course! Vivian van Dam, the impresario who, when I was a baby, had dandled me on his knee during social visits to our home.

If he'd given Kate a job, surely he'd give me one. I rang his secretary, fixed an appointment, and asked him for a job—any job. He said he'd give me £2.10s. a week and put me through the entire business from shifting scenery to stage management. But he finished by warning me that under no circumstances should I get involved with the acting side. A peculiar remark, I thought.

In earlier years, I learned, my father had helped van Dam out of a financial jam. It doesn't always follow that favours are repaid, but his opening words to me were: "Your father was one of the best I've met. He was very good to me once and I'm going to be good to you."

The backstage atmosphere at the Windmill was great. The stagehands were a good bunch and I was reminded in many ways of the good-natured crowd I was with at the wagon works in my late teens.

The most terrifying thing at first was sweeping the nudges off the stage. About the first thing the stage manager said to me was: "Go and get those girls off the stage, Ken. We haven't got much time to change the scene." And I remember stuttering: "But they've got no clothes on," and feeling dreadfully embarrassed. At first I'd go crimson giving the girls their dressing gowns. Their only reaction was to giggle and to tell me I'd get used to it.

And my schoolfriends would turn up and talk to me after the show, astonished that I was paid for doing the job.

It was all a great big schoolboy



After he left school, Kenneth More had found that he could not settle down in a job. So he borrowed £200 from his mother and, at the age of 20, set sail for Canada with two friends, determined to make his fortune as a fur trapper. But when the boat arrived the three were arrested by immigration officers—and found themselves in jail...

Kenneth More continues the story of his life

More returns to London's Windmill Theatre—now a cinema—and meets one-time showgirls Joan Jay, Maggie McGrath and Elizabeth Hill.



joke, like a midnight feast in the dormitory. Yet almost without realising it I was learning so much about the theatre. I felt at home there and one day I caught myself blessing the official who kicked me out of Canada.

The lady who finally put me on the stage was Eve Bradfield, who was in charge of production. She needed someone to feed a line to comedian Ken Douglas during a sketch. I was supposed to be a policeman who appeared at a window and said: "Is that your car outside, sir?"

I said it beautifully, only I put my head, complete with helmet, through what was meant to be a pane of glass. The audience roared, and at that moment I experienced the greatest thrill of my life: van Damm's warning sank without trace.

The great man—and he was a great man—called me a bloody fool but accepted the situation. From then on I progressed to become resident "straight" man feeding the comics. I even did some singing and dancing, but that was awful.

After two years at the Windmill I realised I had to broaden my scope. Van Damm gave me some introductions but the cold truth soon came home to me that with hundreds of actors with years of repertory experience behind them, tramping the streets out of work, my pathetic little background was going to leave me way back in the queue.

Hungry and desperate and down to my last 7s. 6d. I went back to the Windmill and blurted out my miseries to van Damm.

And again he helped. He put me on to Miriam Warner, an agent whom he described as "a tough old bird", but who had a reputation for keeping her people in work.

She did too. Every job you got was £5 a week, but it was regular. She was a lovely lady and she started me off in rep. at the Grand Theatre, Byker, in Newcastle.

This was run by one of those marvellous theatrical characters, a chap called Charlie Denville.

Never having used a script before I

was a bit nervous about going into acting, but Charlie changed my mind. "You being at the Windmill," he said, "you won't need a script. You just go on and make 'em laugh."

Most of Charlie's script at the Grand were written by Charlie himself on odd scraps of paper. If a film was showing locally called, say, *Dracula*, Charlie would go home and write overnight. In the morning he'd hand out pieces of dialogue to the actors and we'd discover we were about to perform *Dracula's Daughter* (by Charlie Denville).

He gave me a tip. "If you ever find the show lagging and you want to make 'em laugh all you've got to say is: 'A bucket of health salts'. It brings the house down."

The next week when I was dying the death in *The Prince and the Beggar Maid*, I remembered Charlie's advice and came out with "a bucket of health salts". The audience dutifully collapsed, as if to order.

Puzzled, I asked Charlie what the secret was behind this apparently meaningless theatrical magic recipe. He explained that there was a popular, rude expression in Newcastle and the North East which went: "Bugger off to hell, Ma." You couldn't use that sort of phrase on the stage but with the local accent, "a bucket of health salts" sounded just like it and was a sure-fire show stopper!

I learned a lot at Charlie's Grand. Friday, I remember, was fish-and-chips and bottle-of-beer night. No one listened to what went on on-stage and we'd just mime our way through it. But every other night of the week they were most attentive.

I became quite popular at the Grand and when Charlie finally fired me—which I deserved—some of the regulars paraded outside the theatre with placards saying "WE WANT MORE". After my last show there, a deputation from the audience came to my dressing-room and presented me with a 7s. 6d. Ingersoll watch with a long subscription list. The gesture brought me near to tears.

I cherished that watch more than

any gift I've ever had. I was heartbroken when I lost it. I was in the Navy. In 1943, off Malta, we were going to sea on a sweep of the enemy coast when the strap broke and the watch fell into the water.

Miriam Warner was not amused that I had got myself fired from Newcastle, but she fixed me up with a revival of *Distinguished Gathering* at the King's Theatre, Hammersmith, London. For, of course, £5 a week.

And after that, still for £5 a week, I went to Wolverhampton Rep., one of the best known in the country. There I met again with a former girlfriend from Newcastle, a young actress called Beryl Johnstone.

War was coming up, the atmosphere heavy, and like so many young blokes at the time I married the girl

friend of the time, and that was Beryl. It was a cross between heroically preparing to go off to do battle—and to get the marriage allowance.

Inevitably, most of those pre-war, spur-of-the-moment marriages didn't work out. I married her, went off to war, and hardly ever saw her again. It happened to thousands of people, but our daughter, Jane, is now a close and very dear friend of my wife Angela. After all—they're the same age!

I didn't see Beryl for the six years of the war, during which period I had a very active time in places all over the world. I spent two and a half years on H.M.S. Aurora. There were good times and bad times; I lost a lot of good friends and made a lot of good friends. When the /continued overleaf

Kenneth More, ironically as a German soldier, with Kynaston Reeves, making BBC Television's very first post-war play, *Silence of the Sea*





# ...back to

*continued/* war was over I was certainly a better actor for having served in the conflict than if I had missed it. It teaches you about humanity, for a start.

I kept well clear of entertainment during my naval career, apart from running the concert party. But I felt I had to keep my profession entirely apart. I was a naval officer on active duty and acting had no part of it.

But I was a bit of a rebel and when someone gave me an order I tended to answer "Why?" instead of "Aye aye, sir." Completely wrong, now I think of it, but as the war progressed so did I, and I think by 1945 I was acceptable to their Lordships!

The Aurora had one bad fracas, when we were dive-bombed off Rhodes and lost 47 men. We got the ship back to Alexandria and she sailed out the war. Sadly, I believe she's now at the bottom of Shanghai Harbour. She was sold to the Chinese and later mined.

One last thought about the war. At no stage, even in the worst days, did most of us ever conceive the idea of defeat. "Dad's Army", if you like, but that's the way we felt.

I came out of the Navy as a Lieutenant R.N.V.R., in January, 1946, with a gratuity of £146, a ghastly orange tweed sports jacket, flannels, shoes, a raincoat, a blue and white tie and a green pork-pie hat.

Most of my theatre contacts were gone and I was 31 years old. But Equity put me on to a useful contact man, Geoffrey Robinson, and he plugged me in to an agent called Harry Dubens, who specialised in looking after ex-servicemen actors.

He got me a job in *Crimson Harvest* at the Gateway Theatre, Paddington.

London, March 1968: Kenneth More marries his third wife, Angela Douglas. Read about the romance and happiness in *The Kenneth More Story*, next week.





# to earning £5 a week

You can guess the pay. Yes, £5 a week. God, I thought, six years of war and I'm back to earning £5 a week.

But it was worth it. Michael Barry, later to become head of BBC Television's dramas saw me there and used me for a series of four closed-circuit test plays for television. I was paid £8 for the first week and £12 a week thereafter.

They seemed to like me enough to put me on when the BBC TV service re-opened after the war. On the night of June 7, 1946, playing to a possible audience of 1,343 television licence holders, I appeared in the first play *Silence of the Sea*. With exquisite irony I played a German officer.

For the next two years I stayed solvent by being cast in 18 major TV plays, and I played a clergyman in the Aldwych Theatre version of *And No Birds Sing*.

When I was paid £10 for a day's work in the film *School for Secrets*, my agent Harry seemed to think I

was practically a star. Until he saw the première. I was an airman, smothered in goggles so no one could see my face. The scene lasted five seconds and my dialogue was: "Left a bit, left a bit, bombs away, Skipper!"

But more tiny film parts came, and in the West End I became established with plays like *Power Without Glory* and *Peace In Our Time*.

The latter was written by Noël Coward and although it was no great success it put me in well with the upper echelons of the theatre. In the cast was Elspeth March, who was married to Stewart Granger. She asked me why I didn't go into films properly and I told her that frankly, no one would give me the right chance.

She spoke to her husband who, I learned, bullied John Mills into giving me a part in *Scott of the Antarctic*. It was a big prestige film, and although I was paid £500 for it, it did me no good at all. We all looked the same, 14 "Johnny Millses", huddled up in beards and snow.

*Scott* not only did me no good, it did a lot of harm. I very nearly starved. Harry thought I was much too big now to take anything less than starring roles so he turned down everything else I was offered; and no one offered me stardom. I was down to owing £25 for the rent and only £12 in hand when a casting director rang me directly and pleaded with me to stand in for an actor who'd let him down. It was only a one-day job, saying a couple of lines as a prison warden, and it was worth only £25.

Graciously, after much humming and ha-ing, I did him the favour and said I'd take the £25.

I replaced the phone, almost sobbing with relief.

**NEXT WEEK:**  
The story comes up to date, with stardom on stage and in films—and happiness with Angela Douglas...



1947: More, left and below, in *Power Without Glory*, co-starring Maureen Pryor, seated, and Dandy Nicholls. Far left: a film part that "did him no good"—as Lt. Evans in *Scott of the Antarctic*.



ROGER ELLIOT

Discovers your sex appeal in the stars



Kenneth More



Poor Virgo has an awful reputation as far as sex appeal is concerned. It's meant to be a cold, analytical Zodiac sign, as though all the people born under it are computers with no flesh-and-blood feelings. Most unfair! Virgo people know that their sex appeal stems from their unassuming airs. They seem unapproachable at first (think of Garbo, a famous Virgo star), or they hide behind a mask until ready to commit their heart. Perhaps the best example of Virgoan charm is Kenneth More (born Sept. 20, 1914). Never pushy or domineering, always a gentleman, attentive and always wanting to create a happy peaceful atmosphere) Kenneth More has been portraying the essence of Virgo sex appeal throughout his acting career. A point to remember: Virgo men and women are the ones meant to be most accomplished in the arts of love. So don't waste money giving them a lavish illustrated manual—they know it all already.

**NEXT WEEK:**  
LYNSEY de PAUL



**ARIES** (March 21 to April 20)

You shift into a more loving mood; sweeter-tempered and less boisterous. Your partner takes the lead at the weekend, and you're happy to string along. Thoughts may be turning to your next holiday, but there are many question marks. Best day of the week: Tuesday.



**TAURUS** (April 21 to May 21)

You'll feel more optimistic, but you face two problems: a vague mood at the weekend making you absent-minded, and a terribly extravagant mood next week making you frustrated if you've got no money! Romantically you could act in a mischievous way Tuesday or Wednesday.



**GEMINI** (May 22 to June 21)

Your sense of humour doesn't go down too well. Good week for buying new clothes—but get something you are going to use often. Monday brings a special reason for enthusiasm. Lucky numbers at present: 3, 12, 21.



**CANCER** (June 22 to July 22)

A friendship will either deepen or come to a dead end. There's a mix-up at the weekend with passions running a bit high. The new moon on Monday will mark a fresh phase, especially if you're involved in education: lots of energy, but you may get too high-spirited. You may be too generous on Tuesday.



**LEO** (July 23 to Aug. 23)

Good time to start a new venture. Your best way of winning a domestic battle is to give in. If looking for fresh romance, this could be your lucky week—there's a super flirting mood giving you plenty of appeal. A snap decision must be based on the heart, not the head.



**VIRGO** (Aug. 24 to Sept. 22)

You may have to delay a decision affecting your home life. Basically a cheerful week, though. You are in a sociable mood and deserve a jolly good evening out on Saturday. What makes you anxious is if you fall behind with the everyday chores.



**LIBRA** (Sept. 23 to Oct. 23)

You'll find it easier than usual to speak your mind. Make a decision about a relative, and don't give way. You face a constructive week or two when you can apply yourself seriously to important tasks. You may have to look after something precious for a while.



**SCORPIO** (Oct. 24 to Nov. 22)

Good week for making an important purchase. Monday and Tuesday find you in a quick-witted mood, excellent for making your presence felt at work. There could be a misunderstanding with a stranger. Sporting activities will be tough affairs.



**SAGITTARIUS** (Nov. 23 to Dec. 21)

A curious set of circumstances could set tongues wagging. You'll be glad to hear of a neighbour's good fortune, and at the weekend try to enjoy yourself. You help a child to make progress. Beware of a machine going wrong.



**CAPRICORN** (Dec. 22 to Jan. 20)

Another person has a subtle impact on you this week, so that you change your mind without hardly realising it. An energetic time if domestic arrangements are in hand. But someone at work could be a nuisance, and there is no easy way to deal with the developing situation.



**AQUARIUS** (Jan. 21 to Feb. 19)

You could win a small prize or share someone else's triumph. Keep in the social swim; if you keep to yourself, you'll be forgotten by someone you care for. Your partner and you will want different things. The right time to take a risk—at least as far as money is concerned.



**PISCES** (Feb. 19 to March 20)

You are in a clever, hard-working mood that will impress another person. You may give away someone's secret without meaning to. There are several little tasks in house, garden or on the car that need your attention. Someone you love cannot easily find the right words. Take emotions on trust.



# Your letters



**JEAN MARSH**, whom everyone remembers in *Upstairs, Downstairs*, is the first of a series of TV personalities who will edit readers' letters for four weeks at a time. So write to Readers' Letters, TVTimes, 247 Tottenham Court Road, London W1P 0AU.

## Good inheritance

THE UPPER classes seem to have had their difficulties—worries even—during the times when “they never had it so good”. This was clear in *The Inheritors*, in which the fictitious Lord Gethin faces a problem of £6 million in death duties. One never really thought of death duties until the post-World War Two period escalated them to record heights. But all that aside, it looks as if we are going to have another good ITV series of great houses and great families struggling to keep their heads above water.

**COLIN DAY**, Kentish Town, N.W.5.

*I must say I enjoyed the first episode, but I think it may be difficult to keep up the polish. Particularly, I wonder what the effect will be on Longleat, Woburn, Chatsworth and even Beaulieu. I thought it a stroke of genius for the Tavistocks of Woburn Abbey to take a commercial half-way through.*

## That's a bit low

DURING an episode of *Marked Personal* I noticed that one of the female staff wore a very low-necked jacket, which I think was going a bit far for office work. I work in an insurance company and I know that if my boss saw me dressed like that he would tell me to change.

**MISS ALICE ABRAHAM**  
Cottingham, Yorks.

*I've had a number of letters about this and, frankly, I think it depends very much on the circumstances. If you are working constantly with men, then I think your boss would be right to intervene. But if you are working in the typing pool or on the switchboard, I don't see it's going to do you, or anyone else, much harm if your cleavage is pleasantly revealed.*

## Young insight

AS A 14-year-old schoolboy, living in Belfast through the last five years, I have some idea of what is going on. I don't think your letters about the Ulster documentary were fair. I walk about in the city and I think that the programme was the best any channel has yet put out. I, and my friends, think it gave a very fair account of what has been going on, and who and what are behind all the happenings.

**KEVIN DOROTHY**  
Andersonstown, Belfast.

*You seem very observant, Kevin, and I think the opinions of boys and girls such as yourself are important, because you have to grow up together and want to do so as pleasantly as possible. So thank you for your letter.*

## Doubling up

WHAT IS happening to TV scriptwriters? They are continually copying each others' ideas. In *General Hospital*, Jill Gascoigne played two parts and now we have Tania Robinson playing the two Foster sisters. Also it seems that in *Coronation Street* and *Crossroads* there are no happy marriages. And it very much looks as though

more discontented husbands and wives are on the way.

**G. CLARK**  
London N.1.

*Well, you can imagine that I have to be a bit cagey on scriptwriters! They have always been very good to me. And they are not copying one another, you know. Figures printed and regular surveys show that there is a lot behind the surface of a marriage that even neighbours don't suspect. And when you talk of “doubling up” on parts, I can assure you it is almost always a matter of expediency.*

## Wrong family



I WAS pleased to see the first episode of *The Swiss Family Robinson*, but wondered why on earth the characters had been changed from the book, which I have read dozens of times. There were four sons, Fritz, 14, Ernest, 12, Jack, 10 and Francis, six.

Surely the producers must

have read the book, so why change the family?

**P. R. PEGG**  
Northfield, Birmingham.

*Yorkshire Television, who put out the programme, tell me the Canadian producers said to their writers: “Read and study the classic, but don't follow it religiously. It will be useful to suggest a story of the times and the flavour of the people involved.” This may explain some of the differences between the book and the television series. But it is still good viewing.*

## Kirk's boy?

WOULD YOU please settle a friendly family squabble? My father and sister say that Michael Douglas, from *The Streets of San Francisco*, is the son of Kirk Douglas. I say he is not. But for the sake of Dad and my sister I would like it down in “black and white”.

**V. WAGSTAFF**  
Cinderhill, Nottingham.

*Well, I'm sorry, but your Dad and sister are quite right. Kirk and Michael are father and son. And I can't make that more “black and white”.*



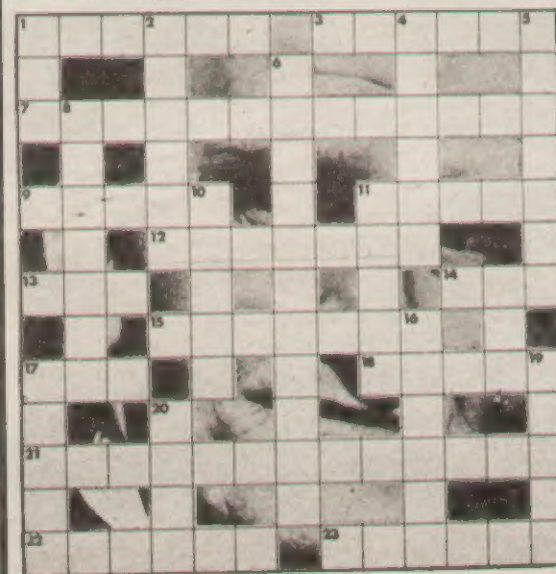
WHEN ARE we going to get a new series of Benny Hill shows? He's one of the best comedians on the “box”, and I think Bella Embery is a great comic feed for him. She's a good actress, too, as shown when she played a tough prison officer in one of the *Callan* episodes.

**MRS. T. J. TULLY**  
Bolton, Lancs.

*You will have to be patient, Mrs. Tully, because although a new series is being planned it has not been possible to settle dates. My hunch is we can't expect anything before the New Year.*

## £10 STARWORD

Solve the puzzle, which mostly deals with what's on screen this week. Spot the face peeping at you where the crossword black squares should be. Then name the star, plus the day and time of the show this week. That's all you have to do to WIN £10. There's £10 for the first correct solution I open on Sept. 7 next. Answers next week. Winner named two weeks later. Send your entry to Starword, TVTimes, 247 Tottenham Court Rd., London W1P 0AU.



Devised by  
**ERIC LINDEN**

**ACROSS:** 1. Welcome back *Upstairs, Downstairs* butler. 3. Joe the Farm-er. 7. Those who got on Thursdays (3,10.) 9. Capital transporters bring you your pictures. 11. The heartbeat at the General Hospital. 12. Saturday's exclusive ITV classic (2,5). 13. This seven for the jackpot. 14. Slippery customer from the Wheel-tappers and Shunters Social Club. 15. Duhig Robinson fame. 17. Sharples the “Street's” housekeeper. 18. Hurries from Doncaster on Saturday. 21. Chairman of the 14 club (5,8). 22. My Good Woman's good man. 23. Carry On James—with Bless This House. **DOWN:** 1. Obtain Golden Shot's aiming point without the tar. 2. Goes off the tee in the Wills Open by car? 4. Ancient British King with a round table at the Farm. 5. Kid Lewis found in Brussels. 6. Extra (like part 2 at the back of the book) from Kenneth (7,4). 8. Glyn, from Texas (?), with 22. 10. One of those up and down things connected with 1 across. 11. Len's in the Street like Pan. 16. Ran round the athletics course cat-like. 17. Be better, although only partly excellent. 19. Richardson on the beach at Crossroads. 20. Our fashion-able Whiffing—think of Jack.

Here are the answers to last week's puzzle:  
**ACROSS:** 1. Neagle; 4. Twigg; 5. The Dark Ages; 9. Les; 11. See Shanty; 13. Tommy Cooper; 16. Armstrong; 20. Bob; 21. Naele Gordon; 22. Boyle; 23. Hines. **DOWN:** 2. Ashes; 3. Lodes; 5. Wrath; 6. Green; 7. Brian Clough; 10. Enter; 12. Alps; 13. Torsos; 14. Imps; 17. Moody; 18. Tulle; 19. Garth; 20. Brown.  
Pictured: TOMMY COOPER.

Here are the winners of TVT 7 dated August 9.  
A. Smith, Bridgend, Glamorgan; Miss M. Chin, Luton, Beds.; Michael Harper, Bromley, Kent; P. Blackhouse, Bodmin, Cornwall; Miss R. Ellis, Goole, Yorks.; Carmen Donovan, Douglas, Isle of Man; Mrs. J. Elder, Crail, Fife.